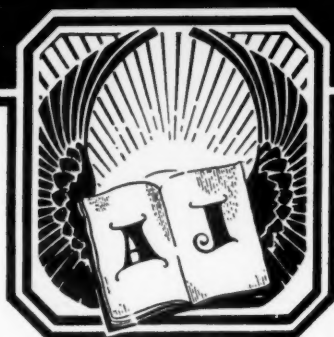


# *The* AUTHOR & JOURNALIST

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WHERE TO SELL

MAY



1938

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**PULPATEER'S PROGRESS**

Joseph Bruce Fox

**TIME OUT!**

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**ANNUAL  
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# THE AUTHOR & JOURNALIST

Founded, 1916

Published Monthly at  
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Willard E. Hawkins, Editor; John T. Bartlett, Bus. Mgr.

Associate Editors: Harry Adler, David Raffelock, Frank Clay Cross.

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## HANDY MARKET LIST UNDERGOES MUTATION

For more than eighteen years, THE AUTHOR & JOURNALIST's Quarterly Handy Market List for Literary Workers has appeared as regularly as the seasons, without material change in form. Prior to its appearance, the book directories of markets—issued perhaps once every year or two—had proved satisfactory, but they belonged to an era of static conditions. When magazines began to appear in flocks, and to disappear almost as if mowed down by machine guns, a book compilation quickly lost its timeliness, and the quarterly A. & J. list met the demand for a directory which could more closely follow the changing situation.

Some evolution from the first list, there has been, to be sure. The files reveal that the first Handy Market List appeared as a supplement to *The Student Writer* (original name of THE AUTHOR & JOURNALIST) about January, 1919. The magazine then consisted of eight small pages.

No market directory then in the field made any effort to indicate the rates paid for material. The matter of rates was, indeed, treated in much the same hush-hush manner as the subject of sex. That a periodical paid a certain rate for material might be discreetly suggested in confidence to friends or in personal letters; but to reveal such intimate details openly in a public directory was almost as horrifying as to suggest that girls had legs. The first Handy Market List carefully avoided such delicate subjects, and merely gave the names and addresses of some 300 periodicals.

However, with the enlargement of *The Student Writer* to the present page size of THE AUTHOR & JOURNALIST, in December, 1921, the devil entered into the editors, and in addition to incorporating the Handy Market List in the magazine instead of issuing it as a supplement they skirted the tabooed subject by dividing the general magazine index into two parts, A and B. The A list consisted of magazines "understood to pay" rates of about 1 cent a word and upward on acceptance. List B consisted of those paying lower rates, or paying on publication. There is, of course, safety in generalizations. A daring mid-Victorian might have pleasantly shocked the dowagers by suggesting that girls as a rule were equipped with pedal extremities, yet even a hardened rake would never have dared to mention in polite society that Mary Smith had cute dimples in her knees.

But as the moralists have not infrequently pointed out, vice is a thing which we first abhor, then tolerate,

and finally end up by embracing. Thus, with the March, 1922, issue, the editors threw all restraint to the winds and came out with the daring innovation of a market list giving not only names and addresses but the rates and methods of payment of individual periodicals. We know exactly how the first nudists must have felt. Market directories giving rates and methods of payment are taken for granted now, but it required a degree of initiative and courage to take the plunge. We did not know how the magazines would respond to this undressing in public. As a matter of fact, they seemed to like it, and the desire on the part of editors for a better rating in the A. & J. Handy Market List unquestionably had much to do, in the years that followed, with improving rates and swinging over magazines from the unsatisfactory pay-on-publication basis to payment on acceptance.

Further modifications of the list followed, from year to year, and additional directories were added, to round out the list. The Annual Handy Market List of Book Publishers first appeared in the November, 1925, issue, and the Handy Market List of Syndicates in the May, 1931, issue. Greeting card lists, verse magazine lists, British market lists, and others, have supplemented these three basic lists.

The principal criticism directed at the Handy Market List is contained in the plaint: "Can't you arrange the list so that we may pick out the markets for a particular story at a glance?"

Well, next month we are going to try to meet this demand. The Handy Market List is preparing to undergo another mutation, as a result of which it will become a combined directory and marketing chart. The A and B distinction will be done away with (although payment on acceptance or publication, and rates, will be clearly indicated as always), and the magazines will be grouped together according to type: Literary Periodicals, General Popular Magazines, Women's Magazines, the pulps in their various classifications—Western, Detective, etc.

The change is not necessarily final. We shall try it out and await reader response. If the majority approves, the lists will stay that way. If the majority disapproves, back we go to the old form. The new arrangement may require a little more space, but will make it possible to drop the semi-annual marketing chart, so the net result will be a gain in space for other reading matter.

## AN OFFICIAL POETRY DAY

Ohio is the only state we know of that has a law designating a poetry day. Before us is a copy of the joint resolution passed by the 92nd General Assembly of that state, reading:

"Be it resolved by the General Assembly of the State of Ohio: That the third Friday in October of each year shall be set apart as Ohio poetry day, to honor and give special recognition to the poets of Ohio. This day shall be the occasion for the special observance and study of poetry in the public schools of the state in such manner as may be prescribed by the superintendent of public instruction."

Although this is the only "official" poetry day, other states have taken steps along similar lines. An elaborate observance of Poetry Week—the sixth annual—is planned in Colorado for May 1 to May 8, with more than 100 different poetry programs of one type or another surrounding the event, according to a compilation appearing in *Timberlines*, official publication of the Colorado Poetry Fellowship, Inc., of which Ann Woodbury Hafen is president.

Credit for the enactment of the Ohio poetry day bill is given to Mrs. Tessa Sweazy Webb, who conducts a verse column in the *Columbus Dispatch*.

# WRIGHT ARTICLE ABOUT DUE

When we published Sewell Peaslee Wright's "The Mechanics of Originality," in our January issue, we invited readers to suggest a subject for this popular author's next A. & J. article. A flood of letters followed, which we duly forwarded to Mr. Wright—and heard no more about them! Lately readers have been asking, "What's become of that promised article?" We've been wondering about it ourselves—but a letter received just as we go to press makes everything jake. Here it is:

Dear Mr. Hawkins:

I suppose you have periods in your life when, for no good reason things pile up and up and UP, and finally snow you under completely.

The last two months this has happened to me. About two days ago, I dug out. I'm a free agent again; I can lift my head, expand my chest, and in general call my life my own once more. It's a swell feeling, by the way!

In other words, I'm ready to start work on that next A. & J. article. I received a great burst of mail, some of it forwarded by you, and at least an equal amount came directly to me. At first I tried to answer every letter personally, but at last I decided I couldn't possibly carry on without a full-time secretary.

As an advertising man, I am much impressed by the response value of any sort of publicity in A. & J. I find myself wishing I had something to advertise, so I could buy a page or two in your book!

Please, if you will, tell the readers that I am appreciative, and that I'll try to make the next article show that appreciation. You may look for it within a fortnight.

Expect a thick envelope soon. I think you'll like its contents.

Yours very sincerely,

SEWELL PEASLEE WRIGHT.

Springfield, Ill.

We are so certain of liking it that we're tentatively scheduling it for the June issue. That tentative part is dependent upon the arrival of the manuscript in time. So please rush it along, S.P.W., or a lot of disappointed A. & J. readers will be on your neck!

# MAX BRAND PRODUCTION FIGURES

We are tempted to crib some of the figures presented by a writer in *The Publishers' Weekly*, Edward

H. Dodd, Jr., on the pulp-paper production record of Max Brand. He observes:

"I have the exact figures of his present-day rivals taken from the files of the Congressional Library and they show that he [Max Brand] has written as much in twenty years as Edgar Wallace, J. S. Fletcher, and E. Phillips Oppenheim all thrown in together have written in a total of a hundred and five years! . . . If you will credit Max Brand with this coming year's output, which is all ready and scheduled but not yet published, you can throw Nick Carter into the scales with Wallace, Oppenheim and Fletcher and still not balance Max Brand. To find a possible competitor, we have to hark way back to the days when Walter Scott was turning out the *Waverley Novels*. But in support of his records we have only legends—no figures.

"To the ordinary writer this sort of literary mass production is nothing short of terrifying. Mechanically it means stenographers in relays, hour after hour, with no let-up, and an incredible amount of black coffee."

The average, according to Dodd's computation, is a production of 1,700,000 words a year or more than 25 million words in twenty years, which represent in printed matter, in the United States alone, under various pseudonyms, 85 books, 55 short-stories, 201 novelettes, and 196 serials—a total of 452 magazine tales.

Dodd mentions two volumes of poems produced by this amazing word-weaver, but neglects to mention that the pulp writer Max Brand not infrequently appears in the more exacting literary periodicals, with verse and short-stories under his own name, Frederick Faust.

# SETTING US RIGHT ON "YE"

Editor, THE AUTHOR & JOURNALIST:

The writer in *The Bookman* quoted by James Skelton in his article in the April number of THE AUTHOR & JOURNALIST was in error in ascribing the so-called "y" of "ye" for "the" to the Greek theta. As a matter of fact, this character is the Anglo-Saxon "thorn letter," adapted from the Runic alphabet, and pronounced "th."

Very truly yours,

MIRIAM ALLEN DE FORD.

San Francisco.

# THE PARIAH

By WILLIS CAIRNES

With humble heart

He reverences the devotees of ART

Who, for ART'S sake, must breathe Parnassian air.

Unworthy, he, of atmosphere so rare.

Poor common clay,

He mingles with his kind day after day

And rhymes about the simple things he sees;

A child—a dog—themes commonplace as these.

He does not claim

A nicety of craftsmanship. No flame

Of genius tips his pen. He measures feet

By rhythmic throb within his pulse's beat.

And when his pen

Wins praise and recognition now and then,

He bows his humble head and wonders why

Men read his lines, who pass the poets by.



# THE AUTHOR & JOURNALIST

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## SALESMANSHIP FOR WRITERS

. . . By ERLE STANLEY GARDNER

OF all the incidental subjects connected with success in the writing profession, salesmanship is the most important. It is the least understood.

The average writer feels that salesmanship is some magic formula by which he can dispose of the lousy story for a big check. Nothing could be farther from the truth. Salesmanship, if properly understood and employed, is the means by which an author can consistently dispose of his wares.

In the long run, salesmanship consists in translating what you have to sell into terms of the other man's needs. In order to do this you must understand his needs.

I am moved to stick my neck out, because so frequently I see wholesale evidences of complete misapprehension on the part of writers as to what salesmanship really is.

My own knowledge of salesmanship was acquired in rather a peculiar way. Quite a few years ago, I did some legal work for a sales corporation. A vacancy developed on the executive staff of that organization and the directors made me an offer which I couldn't afford to refuse. There followed three of the most interesting years of my life. I was associated with a chap by the name of Joe Templeton. He has forgotten more about salesmanship than most people will ever know.

We ran a two-fisted sales agency, taking over the entire output of some nationally known factories, supervising the sales of others in certain territory, and on the side, acting as "sales doctors." In this last named capacity, we traveled pretty much over the United States, being called into various and sundry factories, where we explicated the sales policies, diagnosed their ills, and suggested remedies.

Needless to say, this was something like rolling up a big snowball. The more we were called in consultation, the more we broadened our



Erle Stanley Gardner

Erle Stanley Gardner describes himself as "just a guy who likes to write, travel and shoot bow and arrows." And adds: "If magazines quit paying for stories I'd write 'em just for the privilege of tearing them up." He uses dictaphones, keeps three secretaries working about five hours a day, and developed himself from a plodding beginner into a featured pulp writer; more recently into an outstanding mystery serial writer for the slicks and movies. Several of his recent novels, in addition to showing up in book form and on the screen, have appeared serially in *Liberty*, *Saturday Evening Post*, *Cosmopolitan*, *American*, and like markets. His production figures are well-nigh amazing. Up to seven years ago—when he gave up keeping books on his output—he had sold over 500 novelettes under his own name, in addition to uncounted short-stories. Some fourteen books have appeared under his own name, several under pen names. He has, on occasion, held up stories which he was writing for markets paying 25 to 35 cents a word, to rush out a wood pulp for a market of several years' standing, which could pay only three. Quoting him again: "I'll play ball with any editor, anywhere, who'll pay me his best rates. I sold a series of three stories at \$15 a story and have sold several at \$15,000, and get just about as much kick out of one as the other. I don't know whether this proves anything except that I'm a nut."

experience and the better qualified we became.

Gradually it became forced upon me that in the long run good salesmanship consisted in a practical application of something closely akin to the "Golden Rule."

I remember one line, which we handled in all of the territory west of the Rockies. It had apparently reached its maximum point of sales development. Our commissions on it ran around

a thousand dollars a month. One day we reached a memorable decision. We decided to reverse the sales policies of the manufacturer and apply policies of our own. Instead of trying to hypnotize the dealers into buying the product of the manufacturer, we decided to assist the dealers in selling the merchandise they had in stock, letting future orders take care of themselves.

The results were little short of astounding. Our sales began to climb. Exactly one year after we put those policies into effect and for the month of February, which had but twenty-eight days, our commissions amounted to something over \$6,600. In other words, a line which had been earning us some twenty-five dollars a day had grown in a period of twelve months to earn around two hundred dollars a day.

I mention the point to emphasize the fact that salesmanship consists in finding out what the other man needs to build up his own business, and then translating what you have to offer in terms of the customer's needs.

Let's get down to brass tacks.

In the first place what kind of stories does a magazine editor buy? The answer is obvious. He buys stories which he thinks he can sell to advantage.

Remember that a magazine editor isn't interested in stories as stories. He is interested in stories as merchandise. The editor is selling stories just as the writer is selling stories. The editor buys stories from the writer and sells them to a group of readers at a profit. His sales problems make those of a writer look puny in comparison.

The editor is selling in a keenly competitive field. In the long run, the reader response to his magazine depends upon the stories in that magazine.

Now if you want to know what sales arguments appeal to the editor, see what sales argument the editor uses in selling stories to the public. The late George Briggs Jenkins, editor of *Top Notch*, and one of the squarest shooters who ever sat in an editorial chair, once told me, "Gardner, if you really want to know a magazine, don't study the stories, study the blurbs. The stories represent the best the editor has been able to get. The blurbs show what he was hoping to find."

Probably every writer engaged in "studying a magazine" has been impressed by occasions where a story has been blurred by emphasizing what is relatively a minor point in the story. That difference between what the author thought important and what the editor thought was important represents one of the best clues a writer can have to the needs of a magazine.

Having found out exactly what a magazine is looking for and having written a story which

you think fills the bill, the next step in the campaign is to sell that story to the magazine.

In order to do this it is advisable to study and adapt some of those arguments which the editor has used in selling the magazine to the public.

I claim that a *beginning* writer can't sell a good story merely because he has written and submitted a good story. He needs a certain amount of luck in the question of timing and in the matter of getting read.

On the other hand, I claim that any writer, who can turn out a fairly consistent quantity of reasonably good stories, is going to develop contacts through those stories and find markets for them.

Let me explain what I mean.

The editor of a magazine has numerous problems, not only in connection with editing the magazine, but in connection with incidental matters. These things occupy enough of his time so that new writers generally come to him through the medium of associate editors.

The perfect associate editor is one who knows exactly what the editor wants and exactly what the editor doesn't want. However, no associate editor can hope to obtain one hundred per cent efficiency. Just as he will submit stories to the editor which the editor doesn't like, so he will reject stories which the editor would have liked. Yet in the long run, the way to the title page of a magazine is through the associate editor.

It frequently happens that a writer receiving a letter from an associate editor, addresses his reply directly to the editor. That letter usually goes into the file of the assistant. It doesn't tend to promote a warm personal friendship.

This business of overlooking the associate editor is one of the glaring mistakes in salesmanship made by most writers.

The associate editor may not be able to pick out the stories which the editor likes with a hundred per cent efficiency. But you can gamble that he comes pretty close to knowing the editorial policies of the magazine from A to Z, and if properly encouraged is more apt to be communicative than the editor himself.

Moreover, assistant editors quite frequently become editors. I remember one case where this happened. It was a magazine which I had been selling regularly. I was friendly with the editor. I also made it a point to find out everything I could from the assistant editor. I talked with him about what I was trying to do, and the assistant editor told me what the magazine was trying to do. Later on, the original editor retired, and the assistant had the job. I remember going out to lunch with him. He was somewhat dazed by the sudden change which promotion had made in his life. He said, "Gardner, I want to talk with you. There are some things I want to ask you. I haven't dared to ask any-

one else because I don't think they're really my friends. When I sat at the assistant editor's desk, they used to snub me in order to curry favor with the editor. Now that I'm in the editor's chair, they're falling all over themselves, being nice to me. Naturally, I distrust that sort of friendship. In times past, I've helped you, and now I think you're in a position to help me."

He then went ahead and outlined his problem, which had to do with the policy of the magazine. I don't know whether I was able to help him, but I was able to give him a friendly, unbiased opinion, and the opportunity to state his problem in a clarifying conversation. More than anything, he wanted someone to talk to whom he could trust.

Strangely enough, however, most of the fatal mistakes of salesmanship are made by veteran writers, who should know better.

As a writer becomes more successful, he tends to regard his problems from his own viewpoint rather than from that of his customers. To the extent that he does so, he's guilty of poor salesmanship.

Let me cite a concrete and frequent example. After an author has developed a reading public, he starts to cash in. He starts boosting rates and, as a rule, has no regard for what an editor is able to pay, but only for what he is able to get.

Now, I contend the Golden Rule is the best merchandising policy ever laid down anywhere. In my opinion, if an author really wants to cash in on his success, he should first make a study of the editor's problem. For instance, let's suppose an editor is turning out an eighty thousand word magazine and has a budget of two thousand dollars for editorial content. Let us suppose Mr. John Doe has achieved a large reader following in the field represented by that magazine. The editor feels that he simply has to have *some* of John Doe's stories. John Doe starts running the price up, five cents a word, seven cents a word, eight cents a word. What does the editor do? Naturally, he does the only thing he can. He has to have John Doe's name on his cover occasionally, but he's faced with the basic, primary problem of buying eighty thousand words for two thousand dollars. Everything else is subordinate to that.

There is only one solution, and he starts holding John Doe down to the shorter lengths. He makes a great to-do of featuring John Doe's name on the cover, but John Doe's stories represent a relatively small part of the magazine.

It's a well known fact that the longest novelette in the wood pulp magazine makes the greatest impression on the readers. Therefore, let's concede that *temporarily* John Doe is getting



"PAGE SEVEN? OH, YES; IT'S IN THE BATHROOM, PINNED TO THE SHOWER CURTAIN."

eight cents a word, someone else in that magazine is selling twenty thousand word novelettes at around three cents a word and getting the bulk of the fan mail. John Doe's five thousand word story is bringing him four hundred dollars. Richard Roe's twenty thousand word novelette is bringing him six hundred dollars. Richard Roe is building his name up, John Doe is tearing his name down.

In other words, from a purely cold-blooded, selfish policy, I believe it pays to find out the problems of a magazine. If you can't cooperate with a magazine, don't sell it.

Put yourself in the position of the customer.

Or, take the movies, for instance.

When I started to sell the movies, my friends all told me I'd lose my shirt if I didn't watch my step. Their talk ran something like this: "Gardner, you're a lawyer. Get busy and watch those people. Smell out the jokers in their contracts. Tie them up tight, and camp on the letter of your contract."

As a matter of fact, I did exactly the opposite.

On one of my pictures, the studio forgot to give me screen credit. The contract provided they would do so. I could have been rather nasty about it. I called the matter to their attention. They said it was an oversight and were sorry. I let it go at that. They bought one book under renewal options. When they were about ready to start shooting, they suddenly decided they would prefer another and later book instead. They asked me on what basis I'd be willing to trade. I told them to go ahead and make the swap.

My friends held up their hands in horror. I was being played for a sucker.

Then events transpired which made one of the contract clauses rather annoying to me. I felt I was suffering a major inconvenience in order to give Warner Bros. a minor protection.

There was nothing I could do about it. The provisions of the contract were simple, direct, and binding. I was tied up in black and white.

I didn't know what the attitude of the company would be. I decided to find out. I wrote Jake Wilk (Warner Bros. New York big-shot in the story department) a letter. By return mail, I received a reply to the effect that the contract probably gave them more ample protection than they really needed, that he would take it up with Hollywood and let me know what could be done. A short time later, he wrote me that, in view of the cooperation I had extended on several occasions, they were very much disposed to cooperate with me. That they were, therefore, waiving the provision of the contract in question, and would be glad to extend me any future favors at all consistent with the protection of their rights.

The bulk of my picture dealings have been confined to one company. They were, however, rather extensive. And yet, to all of the wail which is going up from authors who claim that picture companies will exact their pound of flesh, I want to raise my voice as saying that, in my humble opinion, anyone who wants to give Warner Bros. a square deal can be pretty certain of getting a square deal in return.

In fact, my pet peeve is at the authors who think salesmanship is some sort of hocus pocus by which a man can sell duds at top prices.

Authors are selling a "trade-marked" merchandise. The wise author goes to great lengths to make his trade-mark mean something.

From time to time I write duds. Over a period of years I've written lots of duds. As my trade-mark becomes more valuable, I have cheaper markets write in and offer to take these duds off my hands.

I won't sell 'em at any price.

Why?

Well, suppose you were manufacturing automobiles. Suppose you turned out one model that was a lemon. Would it be better business to scrap that model or to sell it? Suppose you sell it. Your trade-mark makes the machines get into the hands of the motoring public easily enough. And then you get the jolt. You can't sell any automobiles for years. Your huge capital investment in your plant, your sales organization, your advertising has been sacrificed on the altar of greed.

Writers are more like that than they realize. Once an author has a name built up he can sell duds easily. Readers are mostly inarticulate. They are slow to wrath, but the author who jeopardizes his trade-mark to pick up a few dollars is flirting with the literary undertaker.

Over a period of fifteen years, I've seen 'em come and seen 'em go. Take it from me, the ones who build on a permanent foundation use the Golden Rule in their business.

After the editor buys your story, he's selling it to the public. Put yourself in his shoes when you write. Translate your merchandise into terms of his needs.

That's the only real salesmanship.

## The Old Editor

### ACT—DON'T COMPLAIN

I was talking to a young author the other day. He was complaining that a certain editor turned down his story some weeks ago, and now he finds the same plot published in a current issue of that magazine. "They lifted my plot," he said.

Curiosity made me investigate. The plot in question was taken from a news item. Both authors had gotten their plot germs from the same item. No wonder there was a similarity.

Magazine publishers know that stealing doesn't pay. There are enough stories to fill more magazines than are published. True, there may be some cases on record of plot lifting, but the percentage is not as great as plot-snooping among writers, who take plot situations from published stories.

Another author was cursing an editor recently for "shaving checks." He said: "My story was 5500 words and they told me they pay a cent a word. My check was for \$50."

That's easy to stop. Count the words in the published story. Then if the editor advertises a cent a word, you have the goods in the form of an actual claim. But make an actual count—don't estimate. If the editor knows you count the words, he will be careful to see that a true count is made on the next check. The basis of shaved checks is "too easy authors." But if you have proof of any editor in New York City shaving checks or stealing plots as a habit—send an affidavit to Thomas L. Dewey, District Attorney. It is reported that he has a file for unscrupulous publishing methods and he intends to take up the matter before long.

Complaining authors should "put up or shut up." And if you are afraid of losing your market if you make a just complaint to the editor—then stop sending stories to that editor or stop complaining to other authors. Successful authors as a rule don't grumble. They act.

The Old Editor.



# PULPATEER'S PROGRESS

... By JOSEPH BRUCE FOX

Mr. Fox has sold to a large number of pulp magazines as well as to newspaper syndicates as mentioned herein. He conducts a literary service in California.



Joseph B. Fox

MOST slick-paper writers began their careers by writing for the pulps. Most pulp-paper writers hope to make the slicks. This is the set-up, and the question I am most frequently asked is not, "How do they do it?" but "What is the difference between pulp-paper and slick-paper fiction?"

Perhaps the simplest approach to these questions—because if you answer one, you automatically answer both questions—is to take *material*, *treatment*, and *markets* in the order named.

We can dispose of *material* very easily because smooth-paper mags, newspaper syndicates, and at least part of the pulps use much the same kind of material; which in the final analysis is taken from contemporary life and happenings. For the most part, they are love stories in one form or another. But, definitely love stories.

The broad classification "love story" is accepted, generally, to mean the story of boy meets gal; or less often, boy and gal marry, and then comes the revolution on the part of boy, gal, or both. But by far the greater majority of love stories have to do with the winning of the gal—or the boy, depending from whose viewpoint the story is told.

Of course, there are other stories in which no romantic interest enters. Man against man, or against the elements, woman's desire for a career, and so on without end. But, because so many more of the gal-boy yarns are used, let's skip the others for now.

Well, then, we are agreed (I hope) that slicks, syndicates and pulps all use more love stories than of any other one type. Yes, I'm considering detective and Westerns, also, because the trend now in many Westerns is toward some woman interest. And this goes for the "shamus" yarns, too.

This brings us to treatment of material. And to differentiate in broad, simple terms between

pulp yarns and those bought by slick-paper or syndicate editors, let us think in terms of *overemphasis*—pulp treatment; and repression—slick-paper treatment.

And now for an example or two that will give us a basis of comparison. Pulp *overemphasis*—this bit of hectic description is taken from a recent issue of a national-circulation love-pulp:

What a wild moon! She caught her breath with a gasp of aching delight at sight of that great pewter disk reeling across a purple sky.

There is more in the same tempo, but this will give you an idea of pulp overemphasis even when nothing more exciting than setting is concerned. Let's take a gander at a pay-off clinch or two, in recent love-pulp "yarns."

Their lips met again, passionate and tender, erasing forever all the doubts and misunderstandings. In his arms was heaven. The heaven of love.

One of the points of overemphasis in almost every love-pulp yarn is the implied presumption that, once married, the gal and boy *must* live happily ever after. No matter how they scrap *before* the ceremony—and in a character-conflict love story they must battle—once the magic ceremony is performed, the future holds only unalloyed bliss!

Here's another:

"Darling," he cried, turning her and lifting her face, "you are the Beautiful One and the Adored, forever and ever: Amen. You are mine, Mella!" [Caps are *not* mine.]

And another ending:

Lisbeth felt Kirk's lips burn hot against her own, rousing her heart and her body and her soul to passionate response. Clinging close she whispered something that only he could hear.

"It isn't only tonight that's made for love, is it, Kirk? It's our whole lives. Days and nights both. Forever and forever."

See what I mean?

Let's rattle through a slick or two. Here's a bit of descriptive writing that is *not a mere weather report*, as was the narrative about the wild moon. This setting *has to do with the plot of the story*.

Darkness was four hours old and wind plastered more sleet on top of yesterday's snowdrifts, glazing the highways with trickier ice. Now it was eight o'clock. Eight o'clock on a Wednesday night in January, and the winter not half gone.

And here's the brief tag lines from a *Collier's* love story:

Kelly was holding her very close with his good arm, murmuring now, although masterfully.

"All this," he said, "won't get anything for you. You know it's still the Bronx?"

"I know," Linda answered. "And I just love it."

"Just tolerate it," Kelly said, with his lips muffled against her hair. "You'll have quite a job loving me."

An ending from a *SatEvePost* yarn goes like this:

In the stream, where the muddy water from the inland rivers swirled, the ship blared again; and Stephen Foraker, for the first time, was not wondering if it sailed for Canton, or Vladivostok, or down to Rio, or around the Horn, laden with grain. His hand was tight on the girl's, and, as they walked, both were smiling.

These last two, my ambitious fictioners, are *average* examples of smooth-paper style and repression. Yet, after you finish a well-written yarn (no, not all yarns you find in slick-paper mags are well-written, hence the qualification) even in a smooth-paper mag, you have the feeling that the future looks pretty bright for the gal and boy.

The short novel in the February, 1938, *Pictorial Review* ends like this:

He smoked his pipe a little while. Then he sighed, "It's all my fault I guess. I forgot to tell you. I fell in love with a girl a long time ago. I married her. And someday—if you'll start using your head—you'll realize you're the girl."

Now for a couple of endings from short stories that sold in the *syndicate* field:

And suddenly she was held tight in his arms, crying softly against his shoulder. But Jimmy knew the answer to that.

Here's another:

"Well," he said, "just so you'll be stubborn about always loving me, I'll forgive you."

"I'm going to be awfully stubborn about that," she whispered.

I take these last two endings as good examples of *syndicate* style and repression because I wrote 'em, and sold 'em, and as this is written I have two others coming up in the many newspapers serviced by this *syndicate*.

Now, there is more significance in the above paragraph than meets the casual eye: For here is where the *how* of this article blooms.

The transition from pulp to slick is, for most writers, a long, difficult process, and often a writer's work during this period of style-changing is non-productive. His yarns, while neither pulp nor smooth, find no market. After a few months of steady rejects, many writers, not being able to finance themselves, and gleaning no hope from stereotyped, printed slips, go back into pulp production. I *know* this to be true

because it happened to me, and several dozen of my writing friends. But there is a way to make this pulp-to-slick transition, and in the process, gather editors' checks. I'm doing it.

The process goes like this: From *pulp*—to *syndicates*—into slick-paper!

But there's no magic abracadabra about this system. You'll work hard to get those *syndicate* checks, and the reasons, though simple, are logical.

First: The word rate is low; lower generally than that of national-circulation love-pulps. This means that you've got to pound out more



**"WHADDA YA MEAN, PLOT'S NO GOOD!  
I'VE BEEN USIN' IT FOR THE LAST FIVE  
YEARS AN' YA NEVER KICKED BEFORE!"**

copy, if you wish to keep solvent, than when you were hitting the pulps regularly.

Second: There are not as many *syndicates* as pulp mags, and the word-lengths in the former are very rigid.

Third: You must study and slant directly for this market. Seldom does a rejected love-pulp find a home with any *syndicate*.

Fourth: The grade of short-story writing demanded by the *syndicates* is indicated, very definitely, by the following excerpt from a letter I recently received from the editor of *McClure Newspaper Syndicate*: (The italics are mine.)

*"... Most of the stories we accept are slanted for the slicks. And you see, even when they are not quite good enough for publication by them, they do have the qualities, with cutting and editing, that we can use."*

A. P. WALDO,  
Fiction Editor

Other letters, from other *syndicate* editors and other sales have proved that the *syndicates*

are a most excellent and profitable school for the would-be smooth-paper scribe.

And I say "school" because syndicate editors are generous in the matter of giving the earnest fictioneer definite advice for revision. That is, of course within reason, and *after* you have proven, by submissions, that you are a potential contributor.

A word of caution before I write "30." Never entertain the idea at any time that you'll get checks by "writing down" to these syndicate markets. Even though you may have sold to the best slicks, your very best is none too good, because many of the by-lines in syndicate fiction are real "names."

Anyhow, if you wish to hit the slicks and eat until the editors suddenly (?) wonder where you've been all their lives—don't do it the hard way. Why not try the paying syndicate route?

EDITOR'S NOTE: The Annual Handy Market List of Syndicates, published in this issue of *THE AUTHOR*

& JOURNALIST, will furnish clues to the fiction markets recommended by Mr. Fox. As he points out, these markets are comparatively few. Perhaps the most avid buyer of newspaper serials is the United Feature Syndicate, which from time to time issues special calls for such material. Serials for this market must contain 36 chapters of 1300 to 1500 words each; a strong love interest is desired, and payment is at \$150 each flat, for all serial rights. Star Newspaper Service, affiliated with the *Toronto Star Weekly*, an active market for material, buys a good many serials of 30,000 words, and also is a market for short shorts. The *Chicago Daily News* and McClure Newspaper Syndicate are among the leading open markets for short short-stories; usual payment is \$5 each.

Among other syndicate markets for fiction, either in serial or short-story lengths—as revealed by the directory in this issue—are: George Mathew Adams Service, Associated Photofeatures Syndicate, Associated Press Feature Service, Bell Syndicate, Chicago Tribune-New York News Syndicate, The Courier-Journal Syndicate and its affiliate, the Carlile Crutcher Syndicate, Fact Feature Syndicate, Keystone Press Feature Service, King Features Syndicate, Ledger Syndicate, Miller Newspaper Syndicate, National Newspaper Service, Nu-Way Features, Paragon Features Syndicate, Register and Tribune Syndicate, Ultramres News Service, Women's Guild. Investigation would probably uncover still further markets.

## TIME OUT!

... By WILFRED McCORMICK



Wilfred McCormick

I SUPPOSE every quill-pusher since the beginning of time has bumped into the same thing: Those odious days when the fiction factory turns us down cold. We can blow the whistle, throw open the throttle with all good intentions, but if the old snap, or "lift," isn't there she refuses to turn a wheel.

These periods used to bother me a lot. They used to scare me—make me think I was losing my grip, going stale, or whatever else you want to call it.

Instead of plunging into my daily wordage, I'd put it off. Find even the flimsiest things to do about the house, the yard, or on the car; and then, at "long last," as Davy Windsor would say, I'd force myself into the office with about as much enthusiasm as a condemned man mounting the gallows. And, naturally, my first hour's resultant output would be trite and stale

as week-old fish, fit only for the next morning's kindling.

But those times aren't as frequent with me as they used to be. By Gosh, I believe I've got the thing whipped. Anyhow, in the hope that my own solution may help to oil the starting gears in somebody else's mill, I'm passing it along for what it's worth.

I got the idea from athletics.

You know what happens when one football team starts pushing another down into dangerous territory? Or when one basketball team goes on a wild scoring rampage against another? Or when the opposition starts slamming a baseball pitcher all over the lot? Right! The weakening team calls a "Time out!" Never the rushing team, remember—always the one that's being hurt.

Well, this fiction business works on pretty much the opposite theory. For me, at least. In other words, if I know ahead of time that I've got to call a halt for some reason or another, I take my "Time out" *when the going's easy*.

"Oh!" you say. "But that would kill all spontaneity!"

Not at all, I maintain. It gives the *whole yarn* a livelier touch, rather than just the high spots. Now, don't get me wrong I don't mean that we should bounce out of our chair for a

Mr. McCormick has sold some 350 short-stories, serials, novelettes, and articles to a wide variety of publications including the majority of the Western pulps and juveniles. He is a college graduate (University of Illinois) but has lived nearly all his life in the historic Pecos Valley of New Mexico, and knows the campfire and branding corals at first hand. Before devoting his full time to writing, he picked up extra money at semi-pro baseball.

spin around the block every time John Hero gets ready to give Black Villain a sock in the puss. But I do insist that it's a bum idea to "write ourselves out" before quitting the chair. That's what saps our enthusiasm for getting back to the job; while if we're right in the middle of a more or less dramatic situation it's no chore at all. The very thing that made us writers in the first place thus stimulates an eagerness in us to get our fiction machinery once more in motion.

Maybe I can say it better with a few examples, so if you'll pardon me we'll skim some of my own yarns because in case of these I know exactly when and where such breaks have occurred. Take this one, for instance, from *Western Trails*:

It was the moment young Dick Nolan had planned for!

Promptly fishing a rock from his pockets, he made a quick, sure throw. The little black and white animal responded with a hurt grunt. Then it went into the nauseating action known and practiced only by its kind.

Ash Crosby was hit full in the chest. He clapped both hands to his nose, staggering back.

"Oh! Oh! Whoosh!" he gasped. "A skunk! I'm—I'm sick!"

"What's the matter, Ash?" jeered Dandy Dick. "Afraid the ladies won't like to ride home with you?"

Ash Crosby, his usually florid features now a chalky white, reeled over to lean against the hitch-rack.

Okay—at this point, right where any pulp writer in the world could have breezed along for at least a few more paragraphs, I knocked off for lunch. But the food, the conversation, the weather, everything else, had a rear seat that day. My mind was back in the office—back there where two strong men were getting ready to battle wits and brawn for a gal. And ten seconds after I'd folded my napkin I had them battling, too.

The same formula works for me in the juvenile stories. Let's have a brief look at this one from *Youth's World*:

A boy had been hiding under the pile of dirty canvas! He was a slim, wizened-looking youngster, whose left leg was badly twisted from the knee down. He had already hobbled to an upright posi-

tion, standing there with an eager grin on his thin, freckled cheeks.

"Pegleg!" muttered Fat. "How on earth did you—"

"Look out!" yelled Bob.

Another spot where I broke off, this time for a trip to town that I'd known all along would have to be made that morning. But I hurried back to the mill, you can bet on that. No loafing uptown, no fiddling about the house or car—I simply had to get those kids straightened out immediately. And the momentum I gained by commencing at an easy point carried me breezily over the slower ones that followed.

In contrast, suppose we haul out an older yarn, one containing a stumbler that had me bluffed away from the typewriter for two whole days—before, incidentally, I'd concocted my present formula. It's from *Western Story Magazine*:

They were a strange-looking pair, slopping across the muddy street together—the one, a stooped old fellow with seventy-odd years stamped indelibly on his lined face; the other, a boyish figure with the stern, unsmiling features of a mature man.

They had always been more or less together, these two, although—

And there I stuck. It didn't matter that I had planned my story pretty thoroughly in advance. With action and suspense for the time being laid aside, the thing just laid down and quit; and after the above-mentioned two days, in desperation, I started in at the very beginning and copied it all over again. This time, when I reached the stumbler, I had the machinery warmed up so that it buzzed me safely past.

Every story, it seems to me, has these high and low spots. Places that are easier for us to write, and places that are harder. Now, understand, I'm not claiming that my method is a sure-fire way of gliding nonchalantly over tough passages without any mental sweat on the writer's part. I'm only claiming that it ought to *help*—as it has helped me.

But, enough of this! To write it, I had to call "Time out" with a poor devil hiding in a herd of sheep on his hands and knees. I'm anxious to get the factory started again and see if I can't grind him out of trouble!

## CINQUAINS

By CHARLES SLOAN REID

No cinquain forms of verse excel  
In keeping rhythmic thought alive!  
What can't be told in four lines well  
May not be amplified in five.



## THE AUTHOR &amp; JOURNALIST'S ANNUAL

# Handy Market List of Syndicates

MAY, 1938

Information presented below has been obtained by querying the various syndicates in detail as to their requirements. Many syndicates are supplied by staff writers or other regular sources; these ordinarily cannot be considered as markets. Other syndicates will consider submitted free-lance material. The preference is for features in series; however, spot news, photos, feature articles, short-stories, and serials may be sold individually to syndicates open to such material. The method of remuneration is indicated as far as available. Some material is purchased outright; more often the arrangement is on a basis of royalty or percentage. Occasional syndicates are dilatory and unreliable in handling submissions. The Author & Journalist, of course, can assume no responsibility for the concerns here listed. Contributors are advised to send query or preliminary letter describing material to be offered, before submitting manuscripts or art. Be sure to enclose return postage or (preferably) stamped envelopes.

**Acme News Pictures, Inc.**, 220 E. 42nd St., New York. (Affiliated with Scripps-Howard Newspapers.) Considers news pictures. \$3 each, acceptance.

**Adams (George Matthew) Service**, 444 Madison Ave., New York. Syndicates all types of daily and continuing features; cartoons, comic strips; buys first and all rights to 30-chapter serials. Miss Jessie Sleight. Outright purchase or 50-50 royalties.

**Alden (John M.) Features Syndicate**, P. O. Box 1612, Hollywood, Calif. Columns, serials and short-stories (first rights) with Hollywood background; feature articles, news features and pictures; cartoons. Percentage basis. Berne Abbott.

**American News Features, Inc.**, 420 Lexington Ave., New York. Comic strips, jokes, sport material, feature articles, first rights to short-stories, second rights to serials. Percentage basis.

**Associated Editors**, 1420 New York Ave., N.W., Washington, D. C. Boys' and girls' page; articles up to 1000 words or short series up to 400 words each on subjects of interest to young people; novel puzzles, tricks, magic, how-to-do, how-to-make, etc. W. Boyce Morgan.  $\frac{1}{2}$  to 1 cent a word, month preceding publication.

**Associated Features Syndicate**, Times Bldg., New York. Considers comic strips, cartoons, feature articles. Royalties. Robert W. Farrell.

**Associated Midwest Newspaper Syndicate, Inc.**, 160 N. La Salle St., Chicago. Cartoons and daily strips; considers free-lance material. 50-50 percentage basis. J. Grayston Rank.

**Associated Newspapers**, 247 W. 43d St., New York. (Affiliated with North Am. Newspaper Alliance, Bell Syndicate, and Consolidated News Features.) Not in market for free-lance material.

**Associated Photofeatures Syndicate**, 48 Charles St., Boston. Interested in photographically illustrated features on odd or unusual persons, places, events, up to 3000 words. Spot news, fresh angles or backgrounds on bygone news stories, new industrial or social trends; photographs on every subject, singly or in series. (Must be accompanied by releases of each identifiable person.) Outright purchase, photos \$2 to \$10 or more; articles up to 3 cents a word, or on percentage basis, 50-50. E. Morgan Savage, photo editor; Cameron Dewar, feature editor.

**Associated Press Feature Service**, 383 Madison Ave., New York. Staff and regular sources. Considers only free-lance novels of romance, adventure, mystery, American backgrounds, clean, fast-moving action, 50,000 words up. Newspaper rights purchased outright, payment on acceptance. William T. McCleery, executive editor.

**Atlantic & Pacific Feature Syndicate**, 624 N. Juanita, Hollywood, Calif. (Affiliated with British Empire News Service and Feature Syndicate, World Wide News Service, Radio News Bureau of America, and Motion Picture Features Syndicate.) Feature columns on health, radio, motion pictures, books, sports, music, household subjects, candid shots of city life, etc. Percentage basis, rates by arrangement. Jack Parker, Mng. Ed.

**Authenticated News**, Times Bldg., New York. (Affiliated with Swiftnews.) Rotogravure feature pages. Considers exclusive, up-to-date photos, news pictures. Outright purchase, varying rates. Stephen K. Swift.

**Authenticated News Service**, P. O. Box 326, Hollywood, Calif. Material on Hollywood stars, theatres and radio, from regular sources only. Vance Chandler.

**Bartlett Service**, 637 Pine St., Boulder, Colo. Business features and news, all retail and service trades. Has good openings for exclusive correspondents in several large cities west of Mississippi. Applicant requested to submit samples of work. Percentage basis. M. A. Bartlett, Mng. Ed.

**Bell Syndicate, Inc.**, 247 W. 43d St., New York. (Affiliated with Consolidated News Features, Associated Newspapers, North Am. Newspaper Alliance.) Chiefly regular sources. Considers second serial rights to short-stories, 5000 words. Royalties, 50%. Kathleen Caesar, editor.

**Better Features**, Box 161, Middletown, Ohio. Educational and inspirational material from regular sources. Not in the market.

**Blue Ribbon Features Syndicate**, 246 Fifth Ave., New York. Considers short articles on political economy, health, psychology, success talks, etc.; columns; may be interested in cartoons later on. Submit samples. 50-50 split over expenses. Hudson De Priest.

**Bond-Barclay Syndicate**, 3160 Kensington Ave., Philadelphia. Woman's page features, staff written.

**Bressler Editorial Cartoons**, Times Bldg., New York. Daily editorial cartoons, usually staff prepared; buys occasionally from free-lances. Payment on acceptance according to quality.

**British Empire Feature Syndicate** (also British Empire News Photos), 624 Juanita Ave., Hollywood, Calif. (Affiliated with Atlantic & Pacific Feature Syndicate.) Feature columns, short-stories, 200 words, jokes, feature articles, news features, photos of screen stars, candid photos of famous persons, street scenes of interest, etc., from over the world. Outright purchase on publication, varying rates; photos \$2 to \$5. Jack Parker, Mng. Ed.

**Calvin's Newspaper Service**, 143 W. 125th St., New York. News mats, feature articles, from regular sources. No free-lance material. Floyd J. Calvin, editor.

**Casey (Elizabeth) Cooking & Home Making Schools**, 2096 Grand Ave., St. Paul, Minn. Columns on recipes, household hints, etc., entirely staff prepared.

**Central Feature News Service**, Times Bldg., New York. Buys exclusive news and human-interest, scientific pictures and illustrated features; inventions, discoveries, oddities. Outright purchase, 30 days.

**Central Press Association**, 1435 E. 12th St., Cleveland, O. Spot news pictures; feature pictures; brief news feature stories with art; first rights to serials. Outright purchase.

**Central Press Canadian**, 80 King St., Toronto, Ont., Canada. News and sport pictures and stories chiefly from regular sources. Pays \$1.50 per photo, on acceptance. R. B. Collett.

**Chicago Daily News**, The, Chicago, Ill. All material obtained from free-lance writers. Considers 1000-word short-stories, O. Henry type; 25,000-word serials; some education and religious articles. Payment on acceptance, \$5 to \$25 for shorts, \$75 to \$500 for serials. John Patrick Lally, fiction editor.

**Chicago Journal of Commerce**, 12 E. Grand Ave., Chicago. Financial and economic charts principally from regular sources. W. L. Ayers.

**Chicago Tribune-New York News Syndicate**, 220 E. 42nd St., New York. General features. Buys first rights to serials, short-stories (Blue Ribbon Fiction); feature articles, news features, scientific material, columns, cartoons, comic strips. Outright purchase, payment on acceptance.

**Chief Features**, 122 E. 42nd St., New York. Requirements not at hand. Al Goetz and Harry Aigus.

**Collyer's News Bureau**, 300 W. Adams St., Chicago. Considers sports features, photos. \$5 a column, Pub. Bert E. Collyer.

**Consolidated Information Service**, 564 Audobon Ave., New York. Buys only from staff writers.

**Consolidated News Features, Inc.**, 280 Broadway, New York. (Affiliated with North American Newspaper Alliance, Associated Newspapers, Bell Syndicate.) Feature articles, 6 or more in series, news features, columns, cartoons, comic strips. No news pictures or fiction. Horace Epes.

**Consolidated News Service** (also Photo Service), 586 Central Ave., East Orange, N. J. All material staff prepared.

**Continental Feature Syndicate**, P. O. Box 326, Hollywood, Calif. Astrology and kindred subjects, chiefly from regular sources. Query first. Royalties, 50%. Easton West.

**Courier-Journal Syndicate**, The, Times Bldg., Louisville, Ky. Will consider first rights to serials and short-stories, outstanding feature articles, cartoons, news features, columns, comic strips, new types of features. Usually percentage basis. Carlile Crutcher. (MSS. also considered for Carlile Crutcher Synd.)

**C-P Syndicate**, 714 M. & M. Bldg., Houston, Tex. Daily and weekly features, cartoons, comic strips, food articles, mostly staff created. Some purchased on percentage basis.

**Crutcher (Carlile) Syndicate**, 300 W. Liberty St., Louisville, Ky. Considers first rights to serials and short-stories, outstanding feature articles, cartoons, news features, columns, comic strips, new types of features. Usually percentage basis. (MSS. also considered for Courier-Journal Synd.)

**Crux News Service**, 473 Grand Ave., Leonia, N. J. Historical and political features; considers "The Unknown in History," 600 words. Outright purchase, current rates. Thourout Pichel.

**De-Both Home Makers' Schools**, 420 Lexington Ave., New York. Articles on foods, appliances, etc., staff-written.

**Dench Business Features**, Ho-Ho-Kus, N. J. Material on general subjects, staff-written. Considers only professional photos of striking window and interior displays. Royalties, 50% of gross receipts. Ernest A. Dench.

**Detrick (Betty) Features**, 3rd and Hill St. Bldg., Los Angeles. Fully stocked at present.

**Devil Dog Syndicate**, 33 Delmonico Pl., Brooklyn, N. Y. Uses both staff and free-lance material. Sports, news, short-stories, serials, first and second rights, all lengths. Outright purchase, flat rates.

**Dominion News Bureau, Ltd.**, 455 Craig St., W., Montreal, Canada. Represents U. S. syndicates in Canada. Handles limited amount of material from Canada free-lances.

**Donner's Fashion Service**, 1775 Broadway, New York. Illustrated fashion material. Bobbe Donner, editor.

**Doubleday-Doran Syndicate**, 14 W. 49th St., New York. Syndicates only books published by the Doubleday-Doran & Co.

**Dudgeon Feature Service**, 1236 Maccahees Bldg., Detroit. Not in market at present.

**Editors Press Service, Inc.**, 220 E. 42nd St., New York. Considers serials, feature articles, cartoons, crossword puzzles, news pictures, comic strips, news photos, scientific material. Foreign language features.

**Educational News Service**, 535 5th Ave., New York.

**Elliott Service Co., Inc.**, 219 E. 44th St., New York. News photo displays. Considers news pictures, scientific subjects; photos of auto accidents, fires, industrial and manufacturing plants, safety work, mining. Buys outright for own use—does not syndicate for resale. Material need not be exclusive. \$2 up, payment on acceptance. A. L. Lubatty.

**Ellis Service**, Swarthmore, Pa. Religious features; not in market for material.

**Elyton Syndicate**, 60 E. 42nd St., New York. Considers legal and semi-legal popularized material. 60-40 percentage.

**Escobar Feature Syndicate**, P. O. Box 407, Riverside, Calif. English and Spanish educational and scientific features.

**Esquire Features, Inc.**, 919 N. Michigan Ave., Chicago. General syndicate. Howard Denby.

**European Picture Service**, 353 Fifth Ave., New York. (Paul Thompson Photos.) In market for photos of all kinds, particularly series of story-telling pictures, so-called features. Exclusive U. S. and European photographic material of semi-news or feature character. World-wide scope. 50-50 royalties or outright purchase. Max Peter Haas.

**Fact Feature Syndicate**, 17 Vanderbilt Rd., Manhasset, N. Y. Fact feature articles, 1500 to 2500 words; also first and second rights to serials, 60,000 to 90,000 words; news pictures, 1000-word captions. Query. Outright purchase, payment on publication, or 50% royalties.

**Feature Bureau**, 313 Madison Ave., New York. Health and beauty columns all staff-written.

**Feature News Service**, 229 W. 43d St., New York. (Affiliated with N. Y. Times.) Uses no outside material. John Van Bibber.

**Feature Sales Syndicate**, 540 N. Michigan Ave., Chicago. Not in the market for material unless specifically ordered. Royalties. S. I. Neiman, general Mgr.

**Federated Press**, 30 Irving Place, New York. Labor news, features and pictures exclusively; no payment.

**Fine Arts Syndicate**, P. O. Box 852, Chicago. Considers circulation features. "One good circulation feature will make you rich." 4c a word up, Acc. Philip Janes, editor.

**Foreign Press Syndicate**, 145 W. 45th St., New York. Motion-picture features, cartoons, articles by "name" personalities. Buys first European and British rights, 20 to 50 percentage basis.

**Galloway (Ewing)**, 420 Lexington Ave., New York. Buys prints or negatives of all kinds of marketable photos except spot news. Timely stuff not wanted. Outright purchase, payment on acceptance.

**General Features Syndicate, Inc.**, 103 Park Ave., New York. Comics; considers jokes, crossword puzzles, news features, work of comic artists. Percentage basis. Oron Peter Van Thein.

**Globe Photos**, 33 W. 42nd St., New York. Interested in good photos, preferably in series form—6 or more—science, human-interest, oddities, invention, etc.; considers single photos. Exclusive news photos only. Advertising stock photos, industrial, excavation, scenic, etc. 40% royalty on gross sales, 15th of each month. Mildred Mann.

**Graphic Features**, McAlpin Hotel, New York. Picture features, regular sources.

**Gross (Ray) Feature Syndicate**, 35 Maiden Lane, New York. "It Can Be Done" feature. Might consider ideas. First rights to serials; feature articles, cartoons, news photos.

**Graves, Ralph H.**, 449 4th Ave., New York. Published novels only; rarely considers free-lance work.

**Handy Filler Service**, 1810 Russ Bldg., San Francisco. News and semi-news, all staff-written.

**Haikin Service**, 316 Eye St., N. E., Washington, D. C. All material staff-written.

**Heini Radio News Service**, 2400 California St., Washington, D. C. Radio news having to do with legislation, staff-prepared.

**Hollywood Newspaper Syndicate**, 4705 Melrose Ave., Hollywood, Calif. Newspaper feature articles, columns, second rights to serials, news photos. 50-50 percentage. William J. Burton, Jr., Mng. Ed.

**Hollywood Press Syndicate**, 6605 Hollywood Blvd., Hollywood, Calif. Supplies newspapers, magazines, and syndicates in all parts of world except United States and Canada. Can use fact adventure, illustrated interviews with prominent persons, news and feature photographs. 50-50 percentage. Jos. B. Polonsky, Mgr.

**Holmes Feature Service**, 135 Garrison Ave., Jersey City, N. J. Mostly regular sources; buys some from free-lances. Scientific features, general feature articles, news features, news photos. Outright purchase or 50% royalties.

**Homakers Institute of Domestic Science**, 2631 Woodward Ave., Detroit, Mich. Considers material pertaining to food, appliances, etc.; serials, short-stories, poems, cartoons, comic strips; crossword puzzles, news photos. Outright purchase, payment on acceptance. Ann Goodyear.

**Hopkins Syndicate, Inc.**, 520 N. Michigan Ave., Chicago. Educational column, staff-written. Edward Hopkins, Jr.

**Hosterman Syndicate, Inc.**, Springfield, Ohio.

**Hurst (Albert Crawford) Features**, 3945 Connecticut Ave., N.W., Washington, D. C. Staff-written features; may consider other sources later.

**Independent Syndicate, Inc.**, 1727 K St., N. W., Washington, D. C.

**Intercity News Service**, Pulitzer Bldg., New York. Spot news and special features, news pictures; rarely uses outside copy. E. W. Nassauer.

**International Labor News Service**, 609 Carpenters Bldg., Washington, D. C. Labor news, feature articles, photos, cartoons, principally obtained from regular sources. 1/4c word, Pub.

**International News Service**, 235 E. 45th St., New York. All material staff-prepared.

**International Press Bureau**, 100 W. Monroe St., Chicago. Syndicates short and serial fiction obtained from regular sources. Not in market. William Gerard Chapman.

**International Religious News Service**, 1831 Sheldon Rd., E. Cleveland, Ohio. Religious articles, art, and features. Not in the market.

**International Syndicate**, 1617 Guilford Ave., Baltimore, Md. General features, staff-written.

**Jewish Telegraphic Agency**, 347 Madison Ave., New York. Staff columnists; buys occasional feature articles of Jewish interest. \$5 to \$10 per article, 1000-1200 words. H. Wisengrad.

**Jordan Syndicate**, Albee Bldg., Washington, D. C. Considers feature photos for magazines and roto sections. Query on national color photos. \$3 up, and 50-50 royalties.

**Judy (Will) Press Syndicate**, 3323 Michigan Blvd., Chicago. Dog features. No market for submitted material.

**Junior Feature Syndicate**, 507 5th Ave., New York. Children's features obtained from regular sources. Not in market.

**Keystone Press Feature Service, Ltd.**, 130 W. 46th St., New York. Syndicates comics, fiction, news articles. Considers first and second rights to serials, short-stories; feature articles, news features, news pictures, comic art. Percentage basis. W. A. Spilo.

**Keystone View Co.**, 219 E. 44th St., New York. Material 70% staff-prepared. Considers good quality photos, geographic, scenic, children, home scenes, farm scenes, etc.; must be accompanied by signed releases from people pictured; feature articles with photos. Outright purchases or 50-50 percentage basis. E. P. Van Loon.

**King Editors Features**, 14 Prospect Place, East Orange, N.J. Considers articles of interest to retailers generally (not of that type alone), in series (2 to 12), 800 to 1500 words each. Royalties.

**King Features Syndicate, Inc.**, 235 E. 45th St., New York. Considers first or second rights to serials; feature articles, news features, scientific and specialized material, work of columnists, comic art, crossword puzzles. Payment by arrangement.

**Ledger Syndicate**, Independence Squ., Philadelphia. General syndicate; buys some material from free-lances. Considers first rights to serials, romantic short-stories, feature articles 2500; comic strips. 50% royalties.

**Literary Features International Syndicate**, 430 W. 34th St., New York. First rights to serials; travel material with photos. Percentage basis.

**Lukens & Pattison**, P. O. Box 731, New Haven, Conn. Places photographers', artists' and authors' material on percentage basis (50%).

**Matz Feature Syndicate**, 523 Weiser St., Reading, Pa. Considers scientific subjects, screen, aviation articles, news pictures, comic strips. Prefers 6 to 12 articles in serial form. Usual rates, Pub. Ralph S. Matz. (Slow reports.)

**Maywood Syndicate**, Sidney Center, N. Y. Inspirational paragraphs, editorials, world news, home-town talks, etc., obtained from regular sources.

**McClure Newspaper Syndicate**, 75 West St., New York. General features; buys first rights to short shorts, 900-1000 words, page stories, 3200-3400; love interest required in longer stories. Short-shorts \$5, short-stories \$25, publication. Charles C. Gorman, fiction Ed.

**McCoy Health Service**, McCoy Bldg., Los Angeles. Syndicates only health articles by Dr. Frank McCoy.

**McNaught Syndicate, Inc.**, 45 E. Putnam Ave., Greenwich, Conn. Material usually obtained from regular sources, occasionally from free-lance contributors. Considers cartoons, columns, comic strips. No set rate.

**Meissner (John N.)**, 19 Phillips St., Boston. Considers illustrated human-interest features up to 2500 words; cartoons (not comic strips); news features, news pictures; has large European demand for related picture series of wide general interest; scientific photos. Looking for new 300-word daily features of merit. 50-50 percentage basis. K. W. Wormelle, Mgr.

**Metropolitan Newspaper Feature Service, Inc.**, Suite 1110, 220 E. 42nd St., New York. (Same as United Feature Syndicate, Inc.)

**Meyer Both Company**, 1935 S. Michigan Ave., Chicago. Art-work only, by staff artists.

**Miller Newspaper Syndicate**, 821 W. Winnebago St., Milwaukee, Wis. Considers first serial rights to serials; short-stories (wide open market at present time); feature articles; news features; work of comic artists; anything that's different. Payment at highest rates on acceptance or publication, or 50% royalties. All MSS. read within 3 days, return or check or contract in 5 days. Marew Miller and A. J. Van Loan.

**National Aero Reserve**, Box 35, East Rockaway, L. I. Aviation column, considers 600 to 1200-word articles, preferably illustrated, on aviation subjects. Model plane material. 1/4c. Acc. D. B. Thomson.

**National Feature Service**, 4035 New Hampshire Ave., Washington, D. C. Regular and free-lance sources. Feature articles, columns, comic strips. Royalties.

**National News-Features Syndicate**, 535 5th Ave., New York. News features, usually staff-written. Considers feature articles. Payment on publication, 2 cents a word. Harry Klemfuss, editor.

**National Newspaper Service, Inc.**, 326 W. Madison St., Chicago. Considers first and second rights to serials, first rights to short-stories and feature articles. Percentage basis.

**National News Service, Inc.**, 6719 N. Broad St., Philadelphia. Colored comics. Not in the market.

**National Service Syndicate**, Suite 919, Shoreham Bldg., Washington, D. C.

**Nation-Wide News Service**, 215 Graybar Bldg., New York. News and photographs, newspapers and trade publications. Paul White, Mng. Ed.

**NEA Service, Inc.**, 1200 W. 3rd St., Cleveland, Ohio. General syndicate. "We are not in the market for any material."

**Newspaper Boys of America, Inc.**, 714 Merchants Bank Bldg., Indianapolis, Ind. Considers circulation promotion feature articles. Payment on publication.

**Newspaper Features, Inc.**, 1530 Healey Bldg., Atlanta, Ga. Chiefly staff-written. General material pertaining to advancement of southern states industry, finance, etc., no fiction. Flat rates on publication. J. C. Wilson.

**Newspaper Information Service, Inc.**, 1013 13th St., N. W., Washington, D. C. Question and answer service, not in market.

**News Service Bureau**, P. O. Box 497, Dayton, Ohio. Buys illustrated timely features and articles, short-stories, 2000-2500. Religious (Catholic) articles and fiction.  $\frac{1}{2}$  to  $\frac{2}{3}$ ¢ per word, on acceptance. Freda Davidson.

**New York Herald-Tribune Syndicate**, 230 W. 41st St., New York. Syndicates Herald Tribune features; occasionally buys from free-lances. Columns, comics, crossword puzzles, 50-50 percentage basis.

**North Jersey News Bureau**, 230 Washington St., Orange, N. J. Northern New Jersey spot news, news features, mostly from regular sources; occasional assignments. 50-50 basis.

**Nu-Way Features**, 201 N. Wells St., Chicago. Pastime features, puzzles, first rights to short short-stories, 400 to 600 words; serials, 8000 to 10,000 words. Payment on publication, varying rates.

**Oakley (P. B.)**, Geneva, N. Y. Considers news photos. Payment on publication.

**Oil Features Syndicate**, 415 Brown Bldg., Wichita, Kans., and 201 N. Wells St., Chicago. News, features, cartoons, popular material. "Oil oddities," columns, news photos, on the oil industry. Outright purchase, payment one month after acceptance. Joseph A. Kornfeld, Mng. Ed.

**Original Features**, 201 N. Wells, Chicago. Not in the market at present. G. Melikov.

**Pacific Press Service**, 11 E. 44th St., New York. Material obtained from regular correspondents. W. Y. Young.

**Pan-Hellenic American Foreign Press Syndicate**, 1228 Park Row Bldg., New York.

**Parade of Youth News Service**, 1727 K St., N. W., Washington, D. C. Buys 2 or 3-part serials, 2300-word installments, boy or girl characters, paying \$10 per installment on publication; short-stories up to 1200, real punch in last paragraph, \$10 each. First rights only. Wm. Kroger, Mng. Ed.

**Paragon Features Syndicate**, 7428 W. 61st St., Argo, Ill. (Affiliated with Polish Features Syndicate.) Seeking new talent; solicits material. Original short-stories, serials; feature articles, 1000 words; gag cartoons; humorous poems, scientific articles, columns, pantomime comic strips. 50% of net profit. Julian S. Krupa, Mng. Ed.

**Park Row News Service**, 280 Broadway, New York. News and features, staff-written. Theodore Kaufman.

**Paul's Photos**, 537 S. Dearborn St., Chicago. Unusual or artistic photos, world views from world travelers; farm scenes, children's activities.  $\frac{1}{4}$  percentage.

**Penn Feature Syndicate**, 2417 N. 15th St., Philadelphia. News and technical notes, staff-prepared.

**Phoenix Republic & Gazette Syndicate**, P. O. Box 1950, Phoenix, Ariz. Cartoons from own publications; no outside material.

**Polish Features Syndicate**, 7428 W. 61st St., Argo, Ill. (Affiliated with Paragon Features Syndicate.) Polish-language original comic strips, feature articles, cartoons, short-stories, serials, humor and human interest, 1000 words. 50% of net profit. Julian S. Krupa, Mng. Ed.

**Progressive Features**, 905 N. 5th St., Springfield, Ill. Buys no outside material.

**Publishers Financial Bureau**, Babson Park, Mass. Financial and economic studies staff prepared. Not in market.

**Publishers Syndicate**, 30 N. La Salle St., Chicago. Considers cartoons, columns, comic strips. Royalties or percentage. Harold H. Anderson.

**Rapid Grip and Batten, Ltd.**, 181 Richmond St., W., Toronto, Canada.

**Recopa Service Co.**, 3160 Kensington Ave., Philadelphia. Food publicity syndicate. No outside material.

**Register & Tribune Syndicate**, Des Moines, Ia. General features; first rights to serials, installments of 1200 words each; comic strips, cartoons; photos. Royalties. Henry J. Martin, Jr.

**Reid Syndicate (Albert T.)** 118 E. 40th St., New York. Cartoon ideas, news, editorial and news pictures; occasionally second rights to serials. Rates not stated.

**Religious Copy Service**, 2715 Overbrook Terrace, Ardmore, Pa. Go-to-Church advertisements, staff-written. Not in the market.

**Religious News Service**, 300 Fourth Ave., New York. Issued by National Conference of Jews and Christians. Significant, timely religious news stories; religious features; religious spot news; short-stories presenting Christian-Jewish relationships. 1c, Pub. Openings for correspondents.

**Russell Service**, 254 Fern St., Hartford, Conn. Articles and columns on automobiles and motoring, all staff-prepared.

**Sap and Salt**, Rushville, Ind. Staff-prepared features. Bert Moses.

**Science Service, Inc.**, 2101 Constitution Ave., N. W., Washington, D. C. Science feature articles, news photos. Considers some free-lance material. Payment on acceptance. 1c a word average. Watson Davis.

**Seven Arts Feature Syndicate**, 432 4th Ave., New York. Material of Jewish interest, staff-written.

**Short Features Syndicate**, 1438 Carlisle Ave., Racine, Wis. All material staff-written. Ralph Schoenleben.

**Six Star Service**, 475 5th Ave., New York. Economic features from regular sources. Not in market. H. W. Schmid.

**Skuddabud Creations, Inc.**, 489 Fifth Ave., New York. Feature articles, poems, news features, columns, news photos, cartoons, comic strips, scientific, and general material. No fiction. Considers free-lance work. Query first. Royalties or outright purchase. A. B. Culverwell.

**Southern (William), Jr.**, 639 S. Park Ave., Independence, Mo. Syndicates Sunday school lessons by Mr. Southern only.

**Southern Newspaper Features**, 1009 Mercantile Bldg., Dallas, Tex. Food articles staff-written.

**Soviet Foto Agency**, 723 7th Ave., New York. Photos. Not in market.

**Standard Editorial Service**, Chandler Bldg., Washington, D. C.

**Standard Press Assn.**, 755 Boylston St., Boston. Feature articles, news features, fillers, columns.

**Star Newspaper Service**, 80 King St., West, Toronto, Ont., Canada. (Syndicate department of the Toronto Star.) All types of material with British or Canadian angle, chiefly from regular sources. First rights to serials 30,000 words; short-stories, 1000 words; news features and pictures. Avoid Americanisms. Royalties, 50%. F. P. Hotson.

**Swiftnews**, Times Bldg., New York. (Affiliated with Authenticated News.) Illustrated news features; scientific and candid camera series; micrographs; outstanding news features for rotogravure pages. Outright purchase, varying rates. Stephen K. Swift.

**Tewson (W. Orton)**, Syndicate, 420 Riverside Drive, New York. All material staff-written.

**Thompson Feature Service**, Minneapolis, Minn. All material staff-written. V. L. Thomasson.

**Thompson (The William) Literary and Photo Service**, Box 166, Mt. Vernon, N. Y. Feature articles, geographic and historic material.

**Thompson Service**, 818 Oak St., Cincinnati, O. Newspaper features, cartoons, comic strips, scientific material. 50-50 royalties.

**Trans-Pacific News Service**, 1250 Sixth Ave., New York. Material obtained from correspondents in China. Bruno Schwartz.

**Trumbull (Faith)**, 83 Fairfield Ave., Bridgeport, Conn. Society news, photos, staff-prepared.

**Ullman Feature Service**, Chandler Bldg., Washington, D. C.

**Ultramres News Service**, 799 Broadway, New York. (Formerly All American Press Service) Buys love, adventure, mystery serials, installments of 1200-1800 words. Feature articles, news features, for translation for Spanish and Portuguese language papers. Comic strips and cartoons without wording in drawing. Percentage or outright purchase.

**United Feature Syndicate, Inc.**, Suite 1110, 220 E. 42nd St., New York. (Affiliated with United Press.) 95% obtained from regular sources. Considers first rights to serials of love and adventure, 36 installments, 1200-1500 words each; crossword puzzles, 17 to 19 squares; cartoons, comic strips, columns; Sunday comic pages. Outright purchase (serials \$150); or royalties.

**Universal Press Syndicate**, Box 1240, Sarasota, Fla. Considers feature articles, cartoons, news pictures, comic strips. 20 to 40% royalty.

**Universal Trade Press Syndicate**, 724 Fifth Ave., New York. News agency covering business papers; inquire for staff vacancies. M. S. Blumenthal.

**Walsh (Christy) Syndicate**, 235 E. 45th St., New York. Sport features, staff-prepared, but open to suggestions or ideas.

**Washington Post News Service**, Post Bldg., Washington, D. C. Syndicates only material from Washington Post.

**Washington Radio News Service**, 621 Albee Bldg., Washington, D. C. Radio features, all staff written.

**Watkins Syndicate, Inc.**, 507 Lewis Tower, Philadelphia. Material by noted authors and artists.

**Western Newspaper Union**, 210 S. Desplaines St., Chicago. Regular sources. Not in the market.

**Wide World Photos, Inc.**, 229 W. 43d St., New York. News photos.

**Woehrl News Service**, 7 Center Market Pl., New York. News stories of New York local interest. Alexander J. Woehrl.

**Women's Guild**, Suite 202-228 McKerchey Bldg., Detroit, Mich. Syndicates foods, household hints, etc. Considers free-lance contributions; second rights to serials, short-stories; jokes, crossword puzzles, news pictures, comic art. Terms by arrangement. Ann Goodyear, editor.

**Woman's Page Copy**, Plymouth, Ind. Home and mother features written by Florence A. Boys. No outside copy.

**World Color Printing Co.**, 420 De Soto Ave., St. Louis. Syndicates and prints colored comics obtained from regular sources.

**World Wide News Service**, 56 Bellevue St., Newton, Mass. All material secured from regular sources. Not in the market.

**Zak Zook Syndicate**, Liverpool, Pa. Humor syndicate; all material obtained from regular sources.



#### NEWS SERVICES—PRESS ASSOCIATIONS

**Associated Press**, 383 Madison Ave., New York.

**British United Press**, 30 Bouverie St., London, Eng.

**Central Press Assn.**, 1435 E. 12th St., Cleveland, O.

**Intercity News Service**, 63 Park Row, New York.

**International News Service**, 235 E. 45th St., New York.

**NEA Service, Inc.**, 1200 W. 3d St., Cleveland, O.

**New York Herald Tribune News Service**, 230 W. 41st St., New York.

**North American Newspaper Alliance**, 247 W. 43d St., New York.

**United Press**, 220 E. 42nd St., New York.



# THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

*Coronet*, 919 N. Michigan Ave., Chicago, sends the following up-to-date statement of requirements, over the signature of Bernard Geis, associate editor: "Fiction—high-calibre short-stories, normally 1500 to 3000 words in length, with scope for special short fictional pieces of either 375 or 875 words. Articles—any lively subject appealing to an intelligent audience; cultural, literary, or scientific subjects providing they are given lively treatment. Length, 1500 to 3000 words. Shorter articles, especially satirical sketches, of either 375 or 875 words. Filler material in a humorous, anecdotal, or epigrammatic vein, 100 to 275 words. Short verse of all types. Artistic photographs, all types. Payment is on acceptance at \$100 and up for stories and articles; less for filler material."

*Mechanix Illustrated* will be the title of the former *Modern Mechanix*, 1501 Broadway, New York, beginning with the June issue. Robert Hertzberg, editor, writes: "Greater emphasis than before will be placed on photographs. Otherwise, our requirements remain the same—illustrated feature articles on mechanical and semi-scientific subjects, how-to-build articles for home craftsmen, hobbies, handikinks, and news photos. It is advisable to query." This magazine offers rates of 2 cents a word, additional allowance for pictures, on acceptance.

Milton Bradley Co., book publishers, Springfield, Mass., are again planning to resume operations in the juvenile publishing field. John R. DeMeyer of the company writes: "We are principally interested in supplementary reading for juveniles, ages 7 to 15. Most of the books we publish are used in conjunction with school work." The company ordinarily issues books on a royalty basis.

*Jack Dempsey's All Sports Magazine*, 480 Lexington Ave., New York, uses both articles and short-stories with sports angles. Lengths should be kept between 1000 and 2000 words. Photos and cartoons are considered. Payment is at 1 cent a word, on publication, rather than on acceptance as previously reported.

*Crime Busters*, 79 7th Ave., New York, is looking for stories of unusual characters, and is especially eager to get new names, according to a note from John L. Nanovic, editor. Lengths should be kept down to 7000 words or less. He adds: "Any character that appeals to our readers will be repeated in succeeding issues with regularity and in longer length." This Street & Smith magazine pays 1 cent a word and up, on acceptance.

*This Week*, 420 Lexington Ave., New York, is reported to be especially anxious to secure good short short-stories, not dealing with crime, and 4000-word short-stories with American settings. It is interested in looking at series of stories written around characters sufficiently likeable and individual to hold reader interest over a period of time. Best rates on acceptance are paid by this newspaper magazine section, edited by Mrs. Wm. Brown Meloney.

Doubleday, Doran & Co., Inc., book publishers, have transferred their editorial department from Garden City, N. Y., to 14 W. 49th St., New York, where the entire fifth floor of the building in Radio City is being remodeled for occupancy by the company and its affiliates. These are the Garden City Publishing Co., the Sun Dial Press, Inc., and the Crime Club, Inc.

To bring their information on the "Comic" magazines, as listed in our April issue, up to date, readers should note that the magazines of the Nicholson Publishing Co., at 432 Lexington Ave., New York, have been taken over by Detective Comics, Inc., 480 Lexington Ave., which issues the following periodicals: *Detective Comics*, *More Fun Comics*, *New Adventure Comics*, *Action Comics*, and *New Book Comics*. Vincent Sullivan, editor, writes: "The contents of the magazines are composed entirely of original comic and narrative strips and features, and not syndicate material. We are pleased to consider at all times free-lance cartoons and strips, preferably those of the illustrative and narrative type. Immediate payment is made upon acceptance."

*All-American Fiction*, 280 Broadway, New York, of the Munsey group, is now published bi-monthly. Its novelette lengths are now from 10,000 to 12,000 words, and its short novels 25,000 to 30,000 words.

*Vogue*, 420 Lexington Ave., New York, in listing its market requirements, specifies, "no poetry, no fiction." Edna W. Chase, editor, uses articles on unusual travel and social activities, fashionable women's interests, and essays on fads, foibles and fancies, 1500 to 2000 words in length. Payment is at good rates, on acceptance.

*International Detective Cases*, 551 Fifth Ave., New York, has been temporarily suspended, reports the Artvision Publishing Co. *American Detective Cases*, a companion periodical, continues to be in the market for fact stories on current crimes, with pictures, from 5000 to 8000 words in length. Robert Borden, editor, pays 1½ cents a word on publication, with allowances of \$3 each for photos.

*Forum*, 570 Lexington Ave., New York, likes challenging controversial and personal-problem articles on any subject, up to 3000 words. Humorous articles are desired. "Style and freshness of ideas count heavily with us," writes Henry Goddard Leach, editor. Payment is made on publication, rates not announced.

*Rural Progress*, 22 W. Monroe St., Chicago, under the editorship of Glenn Frank, sends the following revised statement of requirements: Illustrated feature articles of Mid-West interest; short-stories with rural appeal, 2500 to 3500 words; jokes, art work, cartoons. Good rates are paid, on acceptance.

*Modern Romances*, 149 Madison Ave., New York, of the Dell group, sends the following revised statement of requirements: "First person real-life short-stories up to 7500 words, 3 and 4-part serials, 6000 to 7500 words per installment; short shorts under 3000 words; book-lengths, 18-20,000 words; true letters, 1000 words. Frequent contests are held, for big cash prizes." Helen J. Day is editor and payment is made at 2 cents per word, on acceptance.

Mr., 149 Madison Ave., New York, edited by Norman Anthony, wants light, sensational articles and good short-stories in lengths from 2000 to 3000 words. "Wordy, overwritten stories not desired," writes R. H. Newman, assistant editor. Payment is at varying rates, on acceptance.

*All Story-Love Tales* is now the title of the former *All Story*, of the Frank A. Munsey Co., 280 Broadway, New York.



*The Little Chronicle*, Drawer 230, Oak Park, Ill., Guy C. Crapple, managing editor, sends word that it needs material, in fact or fiction form, also pictures, for its "All Football Edition," to be on the stands October 1. Second-run football action pictures considered; cartoons in pen and ink. Average length of articles, 800 to 1100 words. It is stated that no manuscript submitted will be returned before September 1. No mention is made of the rate of payment.

*The Trailer Caravan* should still be listed at C.P.A. Bldg., Detroit, Mich., writes Ralph G. Hess, editor. He states, referring to a previous report on the magazine, "It is true that we do owe a number of our writers, and were obliged to suspend publication. However, we are reorganizing and will have our new publication out very shortly, and you may assure readers that not one single writer will be left unpaid, including our former editor."

*The Bridge World* and *Games Digest*, both edited by Ely Culbertson, have been merged with *Autobridge, Inc.*, a magazine headed by Amster Spiro, city editor of the *New York Journal-American*. Mr. Culbertson will remain as editor.

*Focus*, 205 E. 42nd St., New York, is a new photo magazine edited by Leslie T. White, with Huntington Sharp as managing editor.

*The Popular Educator*, 37 W. 47th St., New York, is a new magazine published by the National Educational Alliance and edited by Lingard Loud. Its purpose will be to help those whose educational opportunities have been limited. Lectures in series on various subjects form the bulk of the contents.

*Twice a Year*, Room 1710, 508 Madison Ave., New York, is announced as a new twice-yearly magazine to be edited by Dorothy Norman and Edward Dahlberg. The periodical was first announced as the *American Quarterly*. It will be devoted to contemporary social issues and creative work as expressed in literature and the arts.

The Evangelical Board of Christian Education, 1724 Chouteau Ave., St. Louis, Mo., writes: "Our office is abundantly supplied with all types of material. We will not need any for some time to come." This applies to the following magazines: *Adventure*, *Friends*, *Treasure*, and *Youth*.

*The Commonweal*, 386 Fourth Ave., New York, Catholic review edited by its founder, Dr. Michael Williams, since 1924, has been taken over by Philip Burnham and Edward Skillin, Jr., who for several years have been sub-editors. Harry Lorin Binnsee, formerly managing editor of *Living Age*, has been appointed managing editor.

*Blue Ribbon Sports*, *Cowboy Romances*, *Double Action Gang*, *Sports Winners*, and *Sports Fiction* (the latter a new periodical) of the Double-Action group, 60 Hudson St., New York, are now under the editorship of A. Sundell, who succeeds Cliff Campbell. The latter remains in charge of the majority of the rest of the Double-Action magazines, with L. H. Silberleit, head of the organization, in direct charge of *Ten Story Sports* and *Western Action*.

*American Farm Youth Magazine*, is now published at Jackson and Van Buren Sts., Danville, Ill., and Robert Romack has succeeded Homer Paul Anderson as editor. It offers a market for outdoor, mural, and modern agricultural articles, in lengths of 100 to 1000 words, and for adventure, mystery, and action short-stories of 100 to 4000 words, novelettes, 6000 to 12,000 words. Payment is at 1/2 cent a word and up, photos 50 cents to \$2, on publication.

*Federal Agent*, 149 Madison Ave., New York, of the Dell group, has been discontinued.

*Your Life* has moved to 360 Fourth Ave., New York.

## NOTHING CAN STOP YOU IF . . .

When Nelson William Baker, of Santa Barbara, told me about himself, I insisted he aim at one market—to begin with. On the day I received his manuscript I learned that the very editor for whom I told him to write needed a story like his—to fill a spot. The editor agreed to use this story if the length could be adjusted before the deadline. Because of the California flood there was a delay of a week before my air mail special, containing detailed suggestions for revision, reached the author. Just as in fiction, Mr. Baker worked all night, got the story back to me in time, and the very next week received my check for \$150. You will see this young author featured pretty regularly from now on.

"This sale came at me like an explosion," writes Mr. Baker. "I'm still a little dazed . . . and you're the fellow who lit the fuse. I hadn't any idea you were a magician. . . I'm certainly grateful to you for this speedy sale—the fastest work I ever heard of." (The story in question was Mr. Baker's first fiction attempt—and of novelette length. Novelette spots are usually reserved for "name" authors . . . which indicates again that once you know what you should be writing, you are bound to sell.)

As this issue closes, I am mailing checks totaling over \$1,100; these checks cover sales of material I suggested to the authors on the basis of what I told them they should be doing. "It is a pleasure to work with an agent of your calibre," writes Riley Brown, author of many published stories; this writer, incidentally, is now working on a book I suggested, about which you will hear more later.

There is no question about it; nothing can stop you if you find your true market; if you are willing to work. The success of my clients is ample proof, and if you want me to help you as I have helped them, do as they have done: Tell me about yourself. Once I know what you can do best I'll work with you from outline to finished manuscript—and when you're ready, I'll get assignments for you, as I do for many of the writers working for me.

After I make a couple of sales for you, I drop all fees. My sales commission is 10%. My rates for personal, detailed analysis, suggested revision, and experienced marketing of your manuscripts are: \$1 up to 4,000 words; 50c per thousand words thereafter. All books over 50,000 words \$24; Poems, 50c each. No other fees. No "collaborations." Revisions free—always. The thorough help I give you in outlining and revising might be called collaborating, but comes to you at my regular fee.

I can now promise reports within two weeks. Remember that my work with thousands of authors has made every one of your writing difficulties familiar to me. Send me your best manuscript now and be sure to tell me about yourself.

**A. L. FIERST, Inc.**

Literary Agent

**535 Fifth Avenue New York City**

## BOOK AUTHORS

**AUTHOR'S COMPLIMENT OF THE MONTH:** "Thank you for the signed contract. . . I appreciate the prompt and courteous way you handled this matter for me. . . It is a pleasure to deal with you," says H. Dyson Carter, of Canada, for whom I have just arranged a lucrative contract with the Vanguard Press.

**PUBLISHER'S COMPLIMENT OF THE MONTH:** "Thanks for the serial, which has come in just in time to fill the gap," writes a prominent syndicate editor about a book I have just placed with her, and which will soon appear in volume form as well.

**LATEST FLASH:** In the last month I have mailed over \$500 in royalties to one of my clients, these royalties being partial payments on a book I suggested, and placed.

On April 3rd the New York Times Book Review carried, on two successive pages, large space feature advertisements on two books I recently sold. Over two million people have learned about these authors and their books. My policy of placing books with well established firms able to afford such advertising, is giving my clients the publicity every writer wants and needs.

**UNUSUAL LATEST CALLS:** The story buyer of a major film company (one of the three largest) has just been in to see me; he is particularly anxious to get a good mystery book which can be adapted to a famous screen detective character. Leading publishing firm is arranging for a series of books on the various oceans; chance here for authors with specialized knowledge. Call for other types of specialized books, which I mentioned last month, still continues. Query me on your ideas.

Regional and economic studies, fiction or non-fiction, still desired by leading publisher. Books of genuine literary merit. I am particularly interested in discussing first books. Whether your book is complete or in outline form, write me about it; I should be glad to indicate its possibilities.

**A. L. FIERST, Inc.**

535 FIFTH AVENUE

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**THE WRITER'S MONTHLY, Dept. AJ,**  
Springfield, Mass.

*The Shadow Magazine*, 79 7th Ave., New York (Street & Smith), is looking for short-stories, as its inventory has been brought down to a normal level, writes John L. Nanovic, editor. Rates paid are 1 cent a word and up, on acceptance.

Associated Authors, formerly at 1008 W. York St., Philadelphia, should now be addressed at 162 E. 38th St., New York. This company issues *Detective and Murder Mysteries*, *Paris Nights*, *Scarlet Adventuress*, *Scarlet Confessions*, and *True Gang Life*.

Baptist Sunday School Board, 161 Eighth Ave., N., Nashville, Tenn., announces that the name of *The Challenge*, its magazine for young people 17 years of age and up, has been changed to *Try*. It continues under the editorship of Wallace Greene and is in the market for adventure and achievement short-stories, 1500 to 3500 words; descriptive and biographical articles, citing authorities, up to 2000 words; verse, and short editorials, paying 1/2 cent a word, on acceptance.

*Wild West Stories and Complete Novel Magazine*, formerly issued by the Teck Publishing Co., at 461 Eighth Ave., New York, seems to have been discontinued with the sale of *Amazing Stories and Radio News* to the Ziff-Davis Co. Mail addressed to it is returned by the post office unclaimed.

*Picture Play Magazine*, 79 7th Ave., New York (Street & Smith), is now under the editorship of Muriel Babcock, who succeeds Norbert Lusk.

*Modern Movies*, 18 E. 48th St., New York, of the Ideal Publishing Co., is now edited by M. C. Kelly, also editor of *Personal Romances*, who succeeds Wm. T. Walsh. It uses motion-picture fan articles, no fiction, paying 1 cent a word on publication.

*Post Time*, 542 S. Dearborn St., Chicago, no longer uses fiction. It is still in the market for articles dealing with horse racing, for which it now pays on acceptance at 3 cents a word, according to Mark Melen, editor.

*The Town Crier*, 125 Mulberry St., Newark, N. J., is a new weekly theatrical and entertainment paper edited by Laurence M. Jonas. He states: "Our only needs at the present time are for items similar in scope to the 'Talk of the Town' column in *The New Yorker*. Payment is at \$1 per story, on publication."

*Rocky Mountain Sportsman*, Denver National Bldg., Denver, Colo., needs of which were announced last month, has named as editor Joseph Emerson Smith, a widely known Western newspaper and advertising man. The new periodical, is wide open for material. It aims to get away from the stereotyped outdoor feature. Both articles and illustrations are considered. Top rates are about 1 cent a word, payable on acceptance.

*Sports Illustrated and The American Golfer*, 32 E. 57th St., New York, has been discontinued. Its subscription list has been taken over by *The National Golf Review*, which will hereafter be known as *Golf*.

*The Desert Magazine*, Sixth and State Sts., El Centro, Calif., Randall Henderson, editor, writes: "We may be listed as a market for illustrated features from the desert Southwest, covering hobbies, history, mining, desert homes and gardens, Indians, recreation, personalities, etc. No market for fiction at present, and overstocked with poetry. Our rate is 1 cent a word; we report within two weeks and payment is on acceptance. Marked personal slant required in all copy. Pictures also required, for which we pay from \$1 to \$3."

*The Alaska Sportsman*, Ketchikan, Alaska, emphasizes that it wants true stories of Alaska interest, 2000 to 5000 words in length. Alaska sport cartoons and photos are used. Emery F. Tobin, editor, pays 1/4 cent a word, on publication, for material.

*American Forests*, 919 17th St., N. W., Washington, D. C., published by the American Forestry Association, and edited by Ovid Butler, is interested in articles on trees, forests, the outdoors, recreation, travel, exploration, and like subjects, as well as outdoor photos. Payment is at 1 cent a word, on acceptance.

*The Sodalist*, Cincinnati, Ohio, Catholic youth periodical, expects to discontinue publication with the June issue.

*D. A. C. News*, Detroit, Mich., writes that it is out of the market for manuscripts, cartoons, and all material until at least October 1.

*The Christian Science Monitor*, 1 Norway St., Boston, in addition to material previously listed, uses magazine articles up to 1900 words. Payment averages \$7 a column.

*True Love Magazine*, 205 E. 42nd St., New York, of the Popular Publications group, has been discontinued.

*The Beaver*, Hudson's Bay House, Winnipeg, Canada, is now edited by Alice MacKay, who succeeds Douglas MacKay.

*Our Army*, formerly at Brooklyn, New York, is now published at 11 Park Place, New York City.

*Trips, the Magazine of Travel*, 565 Fifth Ave., New York, recently passed into bankruptcy and has been discontinued.

*Promenade*, formerly at 40 E. 44th St., is now located at 19 E. 47th St., New York.

Mail addressed to *Better Understanding*, Box 1184, Oakland, Calif., is returned with the notation, "Box Closed."

*Real Charm Magazine*, 480 Lexington Ave., New York, has suspended publication.

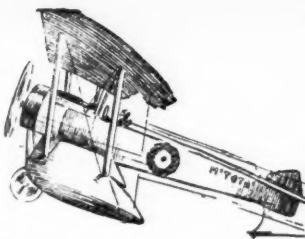
*Photographic Digest*, 267 Fifth Ave., New York, has been discontinued.

### PRIZE CONTESTS

Harper & Bros., 49 E. 33d St., New York, announce their 1938-1939 prize novel competition. For the best novel submitted, a prize of \$7500 will be awarded, of which \$2000 is an outright prize, payable on announcement of the winner, and \$5500 a minimum guarantee of royalties. The judges are Louis Bromfield, Josephine W. Johnson, and Bernard de Voto. Closing date, February 1, 1938. Manuscripts must be 30,000 words or over, with preference given to full-length book material—60,000 to 100,000 words.

Little, Brown & Co., book publishers, in collaboration with four foreign publishers and the American Guild for German Cultural Freedom, are sponsoring a contest for manuscripts by political exiles. A prize of \$4500 will be awarded for the best book of fiction or non-fiction, between 50,000 and 200,000 words in length. Although the contest is open to exiles from any country, manuscripts must be in the German language. Each manuscript must be submitted under a pseudonym. Any eligible author may submit as many manuscripts as he pleases. Closing date, October 1, 1938. Submit to American Guild for German Cultural Freedom, 40 W. 77th St., New York. Further information may be obtained at this address from Mrs. Sarah F. Brandes, executive secretary.

*The Desert Magazine*, Sixth and State Sts., El Centro, Calif., writes: "The listing given our monthly photograph contest in your April issue is quite correct, except that the prize rates were taken from our number of last November, and these were changed in December. The prizes now in effect and likely to continue for some time are: first prize, \$5 cash; second, \$3; \$1 is paid for each non-winning picture used."



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3rd Prize:	My help on 125,000 words submitted within 3 months "	125.00
4th Prize:	My help on 50,000 words submitted within 3 months "	50.00
5th & 6th:	My help on 25,000 words (2 prizes, each worth \$25.00)	50.00
7th & 8th:	My help on 12,500 words (2 prizes, each worth \$12.50)	25.00

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Winner, June, 1937:**

"Invariably you have placed your finger on my stories' weaknesses, with proper criticism for correction in each instance; and when I produce a salable story you sell it. Had I come to you earlier, my sales record certainly would have been much greater."



Winfred Van Atta

**Helen Burns, 1st Prize  
Winner, August, 1937:**

"You made me do three drastic revisions on the story which brought your first check—then followed that check with five others in two weeks! None of my professional writer friends were able to show me how to eliminate any errors and bring in the checks as you have."



Helen Burns

**Milt Peril, 3rd Prize  
Winner, July, 1937:**

"Since working with you I've had the wonderful record of 100% in sales. I deeply regret not starting with you years ago and saving myself much heartache."



Milt Peril

*The Country Home*, 250 Park Avenue, New York City, N. Y., in its "The Forum" department, states: "People are after us all the time to adopt a constitution and by-laws for the Forum and tell them how to get in. To get in, write something good and short. The subject can be anything under the sun or beyond. To encourage brevity, we pay \$10 each month for the best contribution of post-card length. If you burn to say something, here's your chance. Simply address your card or letter to the Forum, the *Country Home Magazine*. None will be returned."

*McCall's Magazine* states: "We will pay \$2 each for each original decorating idea. Perhaps you have made some unusual curtains, or a flattering dressing table flounce; or you may have assembled a charming mantel arrangement. If you think other women would be interested, sketch, describe or photograph it. For each idea published we will send you a check for \$2." No material will be acknowledged or returned. Mail ideas to *The Modern Homemaker*, *McCall's Magazine*, Dayton, Ohio.

*10 Story Book*, 529 S. Clark St., Chicago, through its editor, Harry Stephen Keeler, writes: "We will be glad to consider a half-dozen more sensational iconoclastic 'true-fact' articles, with or without photographs, to complete our series of such articles that we are now running. The articles should be such as to 'lift the lid' or to reveal some sensational aspect of something. Their nature can best be illustrated by such titles as have already been run or are about to be run; i.e., 'Sex on the Campus,' 'Sex in the Dormitory,' 'The True Story of Eddy Guerin's Escape from Devil's Island,' 'The Truth About Japan's Red-light Districts,' etc. Although these articles appear to emphasize sex, sex is not particularly necessary. Rates somewhat higher than for stories will be paid, and something will be added if a photo or two is enclosed."

The Johns-Manville Company announces that it will award prizes totaling \$15,000 for the 110 best letters of not more than 150 words each on the subject of: "What the Word Home Means to Me, and the Three Most Helpful Ideas I Got from the Home Idea Book to Make My Home a Better Place in Which to Live." The prizes are: First, \$10,000; second, \$2000; third, \$1000; fourth, \$500; fifth, \$100; sixth, \$50; seventh to tenth, \$25 each; with fifty of \$10 each, and fifty of \$5 each. Entries must be postmarked not later than midnight July 20, 1938. Intending contestants are advised to write, enclosing 10 cents, for the Johns-Manville Home Idea Book, which gives full details of the contest. Address: BHG, 4 E. 40th St., New York.

*Field & Stream*, 515 Madison Avenue, New York, announces its twenty-eighth annual contest in which \$3,315 is to be awarded in prizes. Full particulars are given in the April number.

*Woman's Home Companion*, 250 Park Ave., New York, announces that for the "best individual and personal garden story" submitted before October 31 it will award a first prize of \$300, second of \$200, and third of \$100. Contestants must register before June 30. For details write to Miss Tabor, care of the magazine, for the Garden Personality Competition leaflet. Contestants will describe their own gardens, including plans for the future.

The Mark Twain Association is offering its twelfth annual prize of \$50 for the "Ten Most Humorous Quotations from Mark Twain's Writings." Quotations must be typewritten, on one side of paper. After each quotation the name, chapter, and page of book, title of short-story, etc., must be given. Number of words in each quotation may vary, but the total in ten quotations must not exceed 300 words. Closing date, October 1, 1938. Address Mrs. Ida Benfey Judd, 410 Central Park West, New York.



Harper & Bros., 49 E. 33d St., New York, have announced a prize contest open to boys between 13 and 17 years of age for best letters stating which story in "The Boys' Book of Great Detective Stories" the contestant liked best, and why. Prizes are \$15, \$10 and \$5. Those interested should write for details.

The Cosmos Chemical Corporation, 81 Washington St., Boston, states that it pays cash prizes for jingles relating to its sanitary product, Sanovan. Contestants should write for details and sample jingles.

*The Household Magazine*, Topeka, Kan., offers a \$20 prize and twenty \$2.50 prizes for the best titles submitted for the front cover picture of its May number. Mail title before May 30.

Royal Crown Cola is conducting a weekly contest with prizes of \$1000 to \$10 for best completions to the sentence, "I like Royal Crown Cola best because——" Mail statement with one metal crown from Cola bottle, or facsimile, to Royal Crown Cola, Columbus, Ga. Contest continues weekly until September 1.

Libby, McNeil & Libby are conducting a contest in which 3,262 cash prizes, including \$1000 a year for life or \$12,000 in cash, as the grand prize, are offered for winning sentences in a "Get-Acquainted" contest. Entries must be accompanied by labels from three different Libby foods. Entry blanks and full conditions obtainable from grocers handling Libby products, who also participate in the awards. The contest closes July 9.

Elizabeth Seifert, of Moberly, Mo., has been announced as the winner of the \$10,000 prize for a first novel awarded by Dodd Mead and the *Redbook Magazine*.

The sixth *Atlantic Monthly* \$10,000 prize novel contest, which closed February 1, is reported to have brought 875 manuscripts to the desks of the judges.

The Northern California Drama Association announces a contest for one-act or full-length plays, closing date, September 30, 1938. A reading fee of \$1 is charged. Those interested may secure information from the Playwriting Contest Committee, 2435 Sacramento St., San Francisco.

The Berkeley Playmakers are offering cash and other prizes for best one-act plays submitted before September 1. It is the practice of this organization to require an entrance fee. Details may be obtained by addressing Berkeley Playmakers, 1814 Blake St., Berkeley, Calif.

*Modern Monthly*, 46 Morton St., New York, announces a contest open to students in American universities, colleges, high schools, and workers' educational centers, for best essays on "The American Student and the Coming War." The winning essay will receive a prize of \$25. Length limit, 3000 words; closing date, May 30.

### GREETING CARDS

Gartner & Bender, Inc., greeting-card manufacturers, 1104 S. Wabash Ave., Chicago, write: "You will no doubt be interested in advising your readers that we will start on our new line of greetings for Everyday occasions, within the next two or three weeks, and will be happy to receive contributions from them." M. K. Grey, editor, furnishes the following hints: "To get a better idea of what is required for greeting card verse, we suggest that you pay a visit to several of the stationery, gift and 5-and-10-cent stores in your neighborhood and examine the greetings they have for sale. You'll notice that there are two basic styles—the conventional type (on which is used floral or scenic designs, with conventional verse) and the humorous or 'idea' type (on which 'cute' or comic

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Carol Whittaker, True Story prize winner.

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figures and animals are used, and which is accomplished by 'cute' or comic verse). There are really eight fundamental greeting card 'seasons': Everyday (which includes birthday, anniversary, convalescent, sympathy and other cards for everyday occasions), Valentine, Easter, Mother's Day, Father's Day, Graduation, Christmas, and New Year. Here are several additional 'tips' on our requirements: 1. Verse should be from four to six lines preferably. 2. It should contain a *direct* message appropriate to the occasion. 3. Language, as well as combination of words, should be readily understood—simple but not trite, gay but not flippant, sincere but not effusive. 4. Avoid trite rhymes and banality of word choice; avoid anything suggestive of gloom or sadness. 5. Seek NEW angles of approach. Our rates are from \$2.50 to \$10 per verse or idea accepted, payment to be made upon acceptance."

The Keating Company, 22nd and Market Sts., Philadelphia, engaged in greeting-card manufacture, writes: "Until further notice will you kindly list The Keating Company as a closed market to verse writers?"

## TRADE JOURNAL DEPARTMENT

Edited by JOHN T. BARTLETT

*Service*, 19 East 47th St., New York, W. W. Waltz, editor, reports that files are loaded and no more material will be purchased for some time.

*Toys and Bicycles*, 307 N. Michigan Ave., Chicago, writes that it prefers well illustrated bicycle stories with a good department store tie-up, in preference to stories on small independent bicycle dealers. Editor is Corena Daugherty.

*Syndicate Store Merchandiser*, New York, has moved from 19 E. 47th Street to 79 Madison Avenue. This publication buys comparatively little material, but is interested in pictures of outstanding displays used by the 5-cent to \$1 chains.

*The Woodworker*, 2232 N. Meridian St., Indianapolis, is not in the market for miscellaneous articles or photos. Both this publication, and *Veneers*, at the same address, are of technical nature. "We use only articles furnished by practical men in woodworking plants of various kinds," writes J. L. Smith, treasurer-general manager.

*American Press*, 225 W. 39th St., New York, in returning several manuscripts recently, reported: "The 1938 budget not yet having been approved and as the present editor is resigning, we are returning herewith your manuscripts."

*The American Horologist*, 3226 E. Colfax Ave., Denver, writes under date of April 14, "Due to the fact that Mr. Hagans's extensive lecture tour starts next week and will last until July, we will not be able to use any articles until his return, and would advise you to contact Mr. Hagans relative to this about July 10, 1938. (Orville Hagans is editor.)

*Laundryman's-Cleaners Guide*, and *National Carbonated Bottler*, 186 Spring St., N. W., Atlanta, Ga., are interested in good, original articles dealing with the dry cleaning and laundry industry, and the carbonated beverage bottling industry. K. W. Johnston, of the editorial department, states that articles around 1200 words, illustrated with good photographs, are preferred.

*White Collar*, 501 Washington St., Buffalo, N. Y., edited by Russell A. Dorsey for office managers, chief clerks, and other office executives, is in the market for brief how-to-do fact articles and handikinks, 100 to 300 words, by writers who are also experienced office people. Payment is offered at \$1 to \$3 per article, on publication. "We can't use any article which will not stand a practical test; we want facts, not theory," writes Mr. Dorsey.

*Commercial Car Journal*, Chestnut and 56th Sts., Philadelphia, George T. Hook, editor, wrote, in returning a manuscript to a contributor, "We make it a practice not to accept contributions dealing with anonymous subjects." The article returned was authentic, and name of source was given editor, but policy reasons necessitated publishing of article without identification.

*The Converter*, 111 W. Washington St., Chicago, is looking for articles on new products, new processes, efficiency operations, etc., of envelope manufacturers, and other paper converters, including manufacturers of paper containers, cartons, boxes. G. Jaenicke of the editorial department suggests that best contacts are with advertising or sales managers.

*Industrial Marketing*, 100 E. Ohio St., Chicago, announces the establishment of annual awards to business papers for publishing achievement. The awards, in appropriate material form, will be given to publishers of the business papers entering the contest and adjudged best under three entry classifications—(1) For the best series of articles, editorials, or general editorial campaign around a definite objective; (2) For the best single article or editorial pertinent to the advancement and welfare of the field served by the paper, and (3) for the greatest improvement in typography and format and general appearance. Material entered must have been published within the 12 months preceding the closing date of the contest.

*American Shade and Awning News*, 120 St. Louis Ave., Ft. Worth, Tex., has eight months' supply of material on hand, according to Tom Murray, editor.

*Electrical Dealer*, 360 N. Michigan Ave., Chicago, Roland Cole, editor, will pay 2 cents a word for specific sales methods of all types of retailers selling electrical appliances (not including radio).

*Southwestern Bottler*, San Antonio, Texas, has changed its post office box number from 456 to 1922.

*Brake Service*, Akron, Ohio, is now located at 31 N. Summit St., instead of in the Buckeye Building.

*American Roofer*, 425 Fourth Ave., New York, is now being edited by Bernard Sachs. Articles describing different roofing jobs, sales plans used by roofing contractors, advertising methods, etc., are used, with payment of 1 cent a word, on publication.

*Modern Retailing*, 250 Fifth Ave., New York, wants photos of small stores successfully selling stationery, office supplies, school needs, novelties, etc., as well as short articles detailing their successful sales methods. Editor is David Manley.

*Lubrication and Maintenance and Petroleum Marketer*, 624 S. Michigan Ave., Chicago, the publication created by the consolidation of the two publications, *Lubrication and Maintenance*, and *Petroleum Marketer*, is entirely staff written, according to information received from Brandon E. Rourke, editor.

*American Lumberman*, 431 S. Dearborn St., Chicago, is stressing heavily new merchandising ideas that building supply dealers are using. Preferred length is from 500 to 750 words. Payment is made promptly on 15th of month following publication. E. C. Hole is editor.

*Public Relations*, 630 Fifth Ave., New York, is a new quarterly edited by Dorr Dam. It will endeavor "to integrate the processes and correlate the results of public relations, advertising and publicity techniques."

*Illinois Editor*, 306 W. Main St., Mascoutah, Ill., edited by Arthur D. Jenkins for the Southern Illinois Editorial Assn., is a trade journal for newspaper owners and editors. It offers a market for fact articles on increasing subscriptions, special edition promotions, etc., paying on publication at 1 cent a word.

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